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## SIR EDWARD BURNE-JONES AND "THE GOLDEN STAIRS"

(Continued from December number)

AS those few can attest who in the course of a long life ministered in the studio, Burne-Jones' generosity and magnanimity were ungrudging, and that too amid the inevitable worries of his own nervous life, driven too by some of the intellectual and artistic problems of his own individuality.

But in merry mood, he would be cracking jokes in the studio all day; he was a naturally good conversationalist, an extraordinarily widely and well read man, witty with the manners of a court, and gifted with a most beautiful speaking voice. It was a rather deep voice, and as a singing voice he would play with it, his daughter, then a child, coming into the studio at the end of the day and claiming him for relaxation, which many a time took the form of pretended and extemporized operatic extravaganza between the pair of them (in the studio also was an organ) and then they would sally forth together for a walk. Between them there was a camaraderie so close, so wonderful, it feels like sacrilege to turn one's thought on it even. She too was full of fun, one day calling a mermaid he was at work on a Wet-ad, the companion picture being a Dryad. With this very "Golden Stairs," she told him there was one thing missing among so many damsels, the inevitable pussy, and dared him to put it in. Somewhere under the paint is the challenge taken and the tail of the cat walking out of the picture.

One would arrive in the morning and find a big caricature, with sure swift lines of white chalk or pipe-clay, drawn on the floor, of folk the artist had seen overnight at concert, theatre



Comic sketches by Sir Edward Burne-Jones. "He was at it all the time. He loved to produce these amusing things, without end." A, Cherubs with fighting cats. B, Cherub afraid of a grasshopper.

or elsewhere, and in such drawings was revealed the master's power of line; you wished to take the floor up and keep the drawing. Margins of designs for stained glass (often executed with a broad soft black lead) would be covered with caricature fancies of the donors, as kindly and harmless as they were droll. In some moods he would spend hours elaborating some gentle practical joke on one or other member of the household or studio, and sometimes the writer was the favored victim. One winter a pupil assistant had to wear a heavy respirator, and passing through the studio in the morning he was asked to remove the lay-figure. A shout arrested him and in hat and overcoat he had to stand for a drawing of the Rape of the Sabine Women, done with a few lines, for Burne-Jones had no great respect for realistically elaborated humorous drawings. There should exist a big caricature of William Morris, done in imitation of mosaic, and sent as a valentine to the poet. Mosaic, long before his work for the American Church in Rome, always had a fascination for Burne-Jones. He would say, in a moment of extravagance, that Italian fresco was but a commercial cheapening of the grander art; and truly the painted framings round, for instance, the frescoes, at one time ascribed to Simone Memmi or Martini, in the Spanish Chapel in the cloisters of S. Maria Novella in Florence, more than suggest the thought.

Colored marble was always a delight to Burne-Jones; he had collected very many fine pieces, carefully preserved in the studio. He loved the Byzantine and Romanesque styles, and that reciprocal modification which obtained between the western oriental and eastern Roman-classic arts. But the Gothic, as of Chartres, Amiens, Reims, was always more his delight than Greek art. Especially his was a world to be clothed in color. His Galatea might never stay cold marble, but must become living flesh. Designing the tomb in which King Arthur lies

amid the queens awaiting his resurrection, one of the master's dreams was to be architect of some rare small monumental building, adorned with metal-work, choice marbles, and storied carving.



Tracing made in his studio by one of his pupils, from a drawing, for a wood block, by Sir Edward Burne-Jones. "Colored marble was always a delight to Burne-Jones."

At the Franco-British it is especially interesting to see "The Golden Stairs" hanging with only Millais' "Autumn Leaves" between it and Burne-Jones' "Chant d'Amour." The contrast is singularly happy for the student of this artist's work: whereas "The Golden Stairs" was done with the purpose of throwing all his strength into drawing and design, the "Chant d'Amour," finely drawn and musically designed, is also a true painter's work in its color and in its handling.

For the color, as with everything else of his picture, the master, for all his gifts, took infinite pains; and the weighing of color, the pondering, was ceaseless, on to the finish. In the main, of course, the color was known before the final picture was commenced. For instance, in the Perseus series there were full-size water-colors made first by which the color was foreseen. For this preliminary work he made great use at one time of body-water-color on a brown paper. But logicalness characterizes Burne-Jones' color, it has not the look of arbitrariness which



some otherwise good color has. It is choice and chosen, but grows out of the light and dark scheme and is, like Watts' color, always integral with the very subject. The color was a part of whatsoever spirituality the picture reached, was indeed largely the "volée" of the picture. There are those whose conception of painting-technique impels them to say that Burne-Jones could not "paint"; he was himself not unaware of this criticism. When the Perseus series was coming to completion, towards the end of a day he stood looking at one of the Perseus pictures, in particular just then perfecting in the long garden-studio. Thinking of his critics, not unhappily he sighed, and said, "I am content if only my color looks Holy,"—and that it always does. Whatsoever the subject, in his hands it always has the beauty of holiness, the work is a work of sacred art and is made so through its color.

Besides being art with a capital A, besides implying a psychological state, Burne-Jones never forgot that Painting is an industry, a craft, demanding a cool-headed deft-handed selection and manipulation of mechanical processes, involves knowledge of material and skill, other than manual, to adapt physical substance in paints to a sensuous end in color. Never painter on the one hand knew more cunningly than he how to get color out of paints; or, on the other, was more convinced that of all the artistic crafts it is likely that, as yet, painting is that which most embodies art, demands the greater craft, and responds to a passionate flow of clairvoyant insight.

He always planned the underneath painting to subserve the color end. His painting was the picture from underneath to very surface. His oil methods went back to Venetian. He made great use of glazes and a delicate semi-opaque dragging amounting to a scumble. He worked on a carefully planned and strongly painted ground of forms, purposely made almost

violent to admit of free painting over it for color and effect. Frequently color, finally delicate and sombre, would be laid first with a fierce color to hold it to its purpose. Always he wished he could breathe the color on: he would probably have been happiest with the vehicles and methods of tempera and fresco, but starting when he did, he was almost bound to settle down into oil painting, always with a care for his material, using for thinning a mixture of spike-oil, poppy, and oil-copal.

He would smoke cigars all day as he worked and, as he worked, he loved to be read to—often Thackeray. Dickens he loved, and he delighted too, in the recounting to him of some read story, a story of incident, such as Dumas père wrote, or Wilkie Collins.

When Burne-Jones went to Exeter College the writer was two years old. He was with Burne-Jones from the August of 1877 till the spring of 1894. He can lay claim to no closer intimacy, no better opportunities of knowing than may obtain between him who serves and the master who requires. Could the years be over again, might then service show a more single-hearted comprehension, more disinterested indefatigable and proud faithfulness. In the various biographical notices and editions bearing on Sir Edward's life and work, there are no misstatements worth correcting, none misrepresenting the central personality.

Of those seventeen years one set of impressions abides:—

That the one condition of all power, just the condition to-day in danger of being neglected, is drawing; an easy habit of infallible accuracy in proportions of areas, directions of lines, and keenly felt detail of line; drawing, power of expression by line, to be consciously acquired by the student in order to be unconsciously forgotten by the master and hidden in the fluxion of painting:—that our teaching must be focused on developing observations



Drawings of Drapery, in lead pencil, by Sir Edward Burne-Jones. "Drawing, power of expression by line, to be consciously acquired by the student in order to be unconsciously forgotten by the master, and hidden in the fluxion of painting."

and perception along absolute esthetic lines (the line in which Burne-Jones is strong) rather than in mere particularity of portraiture which now, decade by decade, may be better left to the camera. From flowers how much may you not learn of design, but already Von Haysum must take heed of color-photography.

That our teaching should be focused on a chemical and practical knowledge of paints in relation to abstract colors rather than portraiture of things. Do not teach Painting but more simply (what few ever study) the mixing of and overlaying of paints for color; remembering too that it is with light, refracted light, you paint.

That all these things might be taught and better and more simply than they are; but that a scheme is a poor substitute for a person; that the rightest final school of art is a studio or workshop. Burne-Jones never spoke of his studio but always of his "painting-room," and it was not a show-room and never had a carpet on the floor.

That out of International Art Congresses you may get Benvenuto Cellini or Rubens, not Turner.

That the artist who matters will always be alone, have to work alone, separate and unknown among the crowd of busy, capable and well-equipped craftsmen. If he is to matter he will never complain, he will not ever know that he is alone, he will hold himself with humility and a proud self-respect, he will be always ready to learn and to learn of everyone.

That, to the end, the artist must cherish in himself the amateur if he is ever to be a professional, distinguishable, with a name standing for the inner mystery of art and that he, of all men, will be talking least of Art with the big A, even as his lips are closed whose passion the stigmata has lifted.

A newspaper placard come upon suddenly one evening in the streets told of the end, at sixty-five; the dear, gentle soul



An early drawing of the Knight Entering the Enchanted Thicket in the Briar Rose series. A pen drawing in brown ink, by Sir Edward Burne-Jones. "From flowers how much may you not learn of design!"

passing away through a revelation of pain. Many of his friends had gone. Gladstone had been buried a month. For two years he had missed his life-long friend Morris. Millais had gone; and Leighton who with Watts always spoke of him affectionately as "Ned." The morning after his death the sunlit garden at the Grange wore its beautiful old-world look and the old gardener was at work.

The Memorial Service in Westminster Abbey was at twelve o'clock on Wednesday the 23rd of June, and never was Wesley's anthem, "Thou wilt keep him in perfect peace" more fitting.

There was a great gathering at Nottingdean Church, where beneath his beautiful windows lay the cremated remains, and now they lie in the God's acre outside.

The extraordinary sales, subsequently at Christie's, showed an estimation of the master's work, which earlier should have relieved many an anxious hour. But now the story is over, the damsels still tread the Golden Stairs, never had *l'amour* a more *douce* singer, and the patience which kept its courage and its way in many a black London fog is tried no more.

MATTHEW WEBB

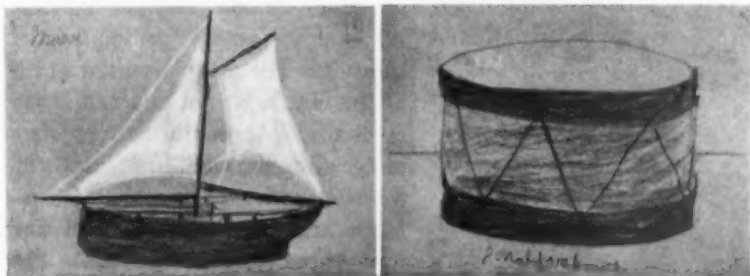
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## EARLY OBJECT DRAWING

"The world is so full of a number of things,  
I am sure we should all be as happy as Kings."

SO say the boys and girls in the primary grades. Their toys and their playthings are of such vital interest to them, that these should be the objects from which they draw. This intense interest in things, and the play instinct make the beginning of representation full of pleasure.

The toy sail boat (Fig. 1) is a treasure. With what pleasure they make its picture using white chalk for sails and red crayon



Drawings in colored crayon by primary children. First work in drawing from objects.

for the boat! Their noisy friends, the drum and horn, make just as fine subjects. As the pupils grow a little stronger, they can make the picture of the airy Japanese lantern, Fig. 2, swinging "high up" for the lawn fête, or "low down" for the children to carry. The fireman's bucket hanging up or the water pail on the bench give subjects about which the child must decide as to where the ellipse is seen, at the top or at the bottom. The doll's dishes are always interesting, and to tell the bread and milk bowl, Fig. 3, as it rests on the table with its pretty curved base is a pleasant task and quite difficult enough for the third year. With a little direction and care something can be done in observing receding parallel lines. The bird house, Fig. 4,



in the spring has such attractions, that pupils will make great efforts to make the picture "look right."

The doll's trunk, the kindergarten table, the lunch box, all offer suitable material for lessons.



There are certain great laws which control the representation of all objects. These laws teachers should have in mind from the very first, guiding the child until gradually in the grammar schools he can formulate principles for himself. The principles, the width of the ellipse above and below the level of the eye, the convergence of receding parallel lines, and the foreshortening of horizontal surfaces are fundamental. In the first three years of school, the teacher can only help the child to regard these laws. She can do something to teach width of ellipse, and to guide the children to express the placing of objects, "high up," "on the level with the eyes" and "down low."

In the intermediate grades a decided step in advance is made in the teaching of definite pencil measurement for proportion. Care must be taken that only large objects as the pail, the water-can, or the coal-scuttle, Fig. 5, be used as models, and that no child is so far away from the object that he gets a very

small measurement. By using the edges of the paper the pupil can mark off how high and how wide the object appears. He should sketch in the oblong to give this height and width, and proceed to locate any detail by measuring. After the small sketch has been made, as the object actually appears, a drawing similar in proportion but larger should be made.

This is a most difficult step for the pupil, because he must record his own observation and understand relative proportions to "tell" his picture correctly. The use of the proportional



Study of proportion in intermediate grades.



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oblong is a great help in the drawing of objects with square corners and parallel edges, Fig. 6, for the vertical edge is always difficult to get. Having learned to measure lines and foreshortened horizontal surfaces, the pupil can also determine the slant of parallel lines and edges, and through this he can learn later the principle of convergence.

The difficult problems of representing correctly spouts and handles, the corner of the shadow box, Fig. 7, the beginnings of light and shade and composition or arrangement, must ultimately be met and conquered. To give pleasure and variety to the work, teach the pupils something of color values, and

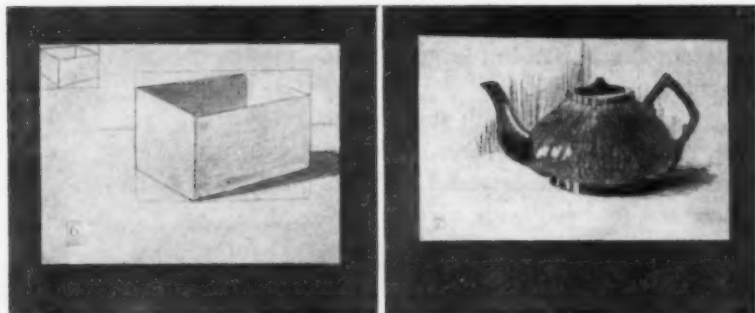


Fig. 6. First work with rectilinear objects. Fig. 7. First serious attempt at light and shade.

have them express the object in tones of gray. After this has been done with the pencil, let them paint in the local color of the object. This picture making affords pleasure, and is satisfying to the pupil.

If such work has been done carefully up to the seventh grade, a foundation has been laid upon which pupils may begin working out and formulating the principles for themselves.

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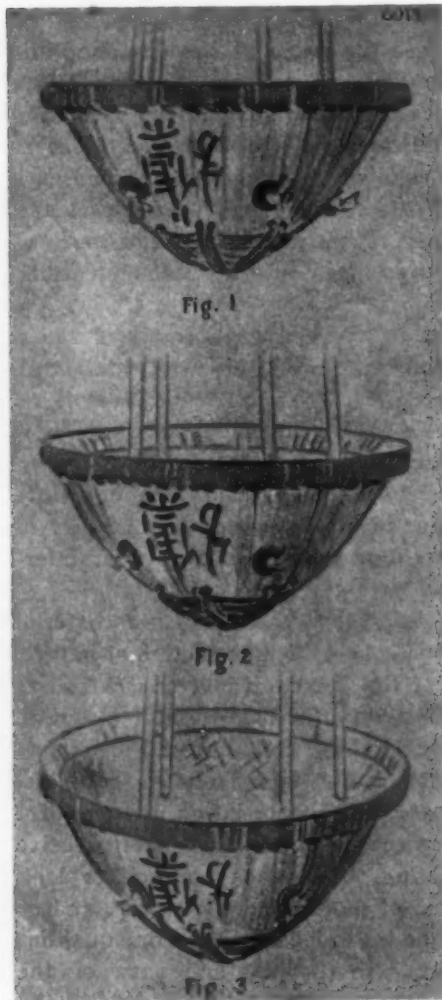
## OBJECT DRAWING MADE INTERESTING

### I

**E**VERYBODY acknowledges the value of the discipline and practice attained by drawing from objects, but there are few of us who do not relinquish with a sigh the fascinating material provided by the fall season,—the flowers and sedges of September, the gorgeous coloring of trees and the landscape in October, “the kindly fruits of the earth” and all the suggestions of the harvest and of Thanksgiving in November, and the constructive interests that are awakened in the weeks preceding Christmas.

In January, it behooves us to take an account of stock, with the result that, as a general rule, we firmly resolve to attack object drawing and its sister subject, perspective. There is no reason why such a resolution should bring dismay either to teacher or student, for if we apply the same intelligence to the selection of materials and objects to be drawn that we apply to our nature work, the results will be equally attractive to the majority of pupils and the process of obtaining those results quite as interesting.

By going to nature for so large a portion of our material we inevitably bring the children into some appreciation of nature, and to some understanding of the inexhaustibility of nature as a source of inspiration and suggestion. This is most essential. But it is just as important to bring the children into an understanding of their surroundings in the home, and to cultivate, through object drawing, that same appreciation of beautiful forms and color relationships that they unquestionably receive through association with nature. We teach children to look in nature for qualities of line, of light and dark values, and of color. Why should they not be led to look for the same qualities in objects that surround them,—in the pots and pans of the kitchen, in the baskets and boxes of everyday usage, and in the



vases and jars of the living room or "parlor"? To see the picturesque in what the artistically blind might call commonplace or sordid, to be able to discriminate between objects that answer the requirements of use and beauty and those that have no use and that fall below the art standard, are some of the results that may be gained by the study of objects, rightly presented.

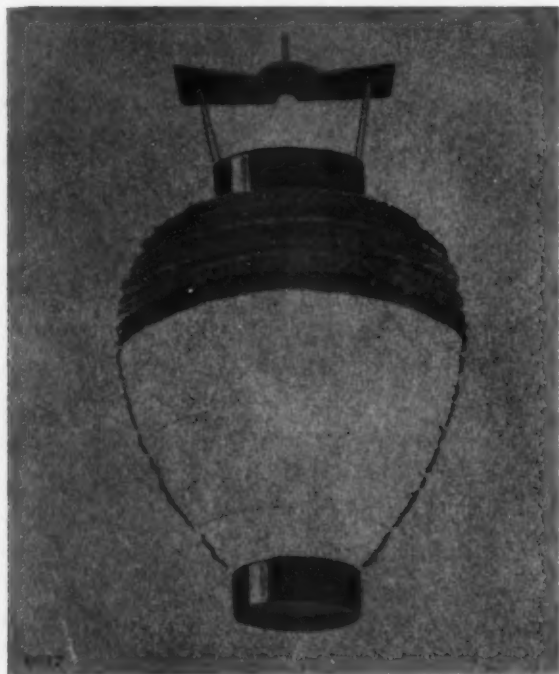
Of course there is the question of perspective. There comes a time when the principles of perspective must be definitely taught, and to do this we must use suitable objects of simple contour. But this restriction need not lead us to the use of a type solid. Let us imagine, for example, that we desire to teach the foreshortening of a horizontal circle to a fourth or fifth grade. A

hemispherical object is easier than a cylindric form, because in the former we have but one circular surface to consider. The inverted Chinese coolie-hat admirably suits our needs for this lesson; it is interesting in association, it is beautiful in color, and it is easy to draw. It may have been hanging in the window, full of "green things growing." It can be suspended at different levels, so that individual children may demonstrate the fact that at the eye-level the circular top appears as a horizontal line, Fig. 1; that slightly lower the top appears as a narrow ellipse, Fig. 2; and that when hung lower still, the ellipse is perceptibly wider from front to back, Fig. 3. The demonstration of these principles and their formulation into definite statements or rules is quite enough perspective for a fourth grade. Sketched on tinted or bogus paper with charcoal or black crayon, the rim and the reinforcement at the apex put in with red chalk and the Chinese characters in brilliant black, the result will be as full of art interest as a drawing from a flower or as a study in landscape washes. But the artistic value of this exercise would be lost, if the hat were sketched on white paper, with ordinary



crayon or lead pencil. The originals of Figures 1, 2 and 3 were drawn on gray-orange paper with charcoal and colored chalks.

In a fifth grade, Japanese lanterns might be studied in a similar way. Here we have the perspective of the lower rim,



in addition to the rim at the top. Stimulated by the beauty of the object, however, and by the attractiveness of the tinted paper, the charcoal and the colored crayons provided for the lesson, the pupils of this grade will find little difficulty in mastering the drawing of the lantern at any level. By suspending a large



lantern so that the lower rim is well above the eye-level of the children, the fact that an ellipse is seen at the base of the lantern may be demonstrated easily. If the lantern is alternately raised and lowered the change in the apparent width from front to back in the ellipse is shown. Figure 5 shows a lantern whose lower rim is slightly nearer the eye-level than the lower rim in Figure 4. Individual demonstration may be necessary to establish the principle shown in Figure 6.

Sketches like these should be made quickly, and in large size, to test the pupils' knowledge of these first principles of perspective. A more finished drawing should be made from a single lantern, suspended so that all pupils see it in approximately the same position. Such a drawing may be finished in simple values, the lantern having been selected, of course, with this idea in mind. Figures 7 and 8 show two stages of such a study. A lantern showing strong contrasts in values was chosen—the upper part dark blue and the lower part gray-white, with splashes of red and blue in the ornament. After drawing a light outline in correct perspective on warm-gray paper, the blue mass was put on with blue colored crayon, the strokes allowing some of the gray paper of the background to show through. The white mass was indicated with common white chalk, put on in long, loose strokes, to let the background in, and the irregular splashes of ornament were drawn on top of the white chalk with colored crayons. The rims and the hanger were put on with charcoal. This made a stunning effect, quite unusual in fifth grade drawing, and the best of it was that the lesson was so easy that both teacher and pupils were delighted. Such drawings can be sprayed with fixative to keep them from rubbing.

A Japanese bowl with a drip glaze is another object that carries with it the suggestion of artistic rendering on grayed paper with charcoal and colored crayon. Figure 9 shows a

bowl not too difficult in proportion and coloring for a fifth or sixth grade. Its color was a fine green, with a blackish drip, and gray-green paper was selected to draw it on. The outline



was first sketched with charcoal,—the proportion of the ellipse, the graceful contour of the sides and the proper curve at the base all being carefully observed and drawn. This emphasized the necessary discipline in accurate drawing. The shape and extent of the drip was also indicated in the preliminary sketch. The second stage, Fig. 10, shows the placing of the dark value

of the drip with charcoal, and also the location of the high lights, put on with common white chalk. Then a few strokes of green colored crayon were added below the drip and a little white chalk



was added to express the inner surface of the bowl,—not in an opaque, “painty” way, but suggestively, as in pencil sketching. The strokes were so placed that the gray-green of the background became an important qualifier of the color of the bowl. A few strokes of charcoal to suggest the cast shadow completed this simple but charming study,—full of artistic quality, yet offering no difficulties in drawing or coloring that an average sixth grade pupil cannot easily overcome.

The final touch was secured by the selection of proper mounting papers. The color plate shows our bowl mounted upon a lighter gray-green mat that projects about a quarter-



inch on all sides. This mat was again mounted upon a dark blue-green paper, establishing a harmonious combination of greens.

It pays well to select the best sketch from a class exercise of this kind and give it the most artistic setting possible.

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## OBJECT DRAWING

**I**T is the purpose of this article to deal with the subject of object drawing in the Grammar grades, in the following manner: first, the drawing of a single object with pencil and with brush, seeking to express merely the form; second, a study of light and shade; third, grouping of several objects with relation to each other; fourth, the arrangement of a group of objects with reference not only to themselves but to the surrounding spaces within a given enclosure; fifth, the application of color to decorative arrangements.

### DRAWING A SINGLE OBJECT IN OUTLINE

Figure 1 shows an object drawn in outline with a pencil.\* Select an object of simple form and large masses, in order to minimize the difficulties of the problem. Indicate with very light lines the proportions—the height, compared with the width, of the entire form. These lines are not intended to be a correct drawing of the object, but merely first estimates. After a line has been placed, showing where the top, the bottom, and the sides are to be, compare the proportions of your sketch with the proportions of the object. Continue to draw with light lines, suggesting more accurately the different parts,—the left side, the right side, and in the case of an object like Figure 1, the elliptical form of the top, bottom and handle, before attempting to put in any of the details. When these larger masses are well blocked in, we have the result of many estimates to guide us in completing the drawing. Stop often to compare the drawing with the object, and make certain that the largest masses are properly drawn in their relative proportions. If this part of the drawing is slighted, any amount of elaboration tends only to make the drawing less effective. When the proportions are

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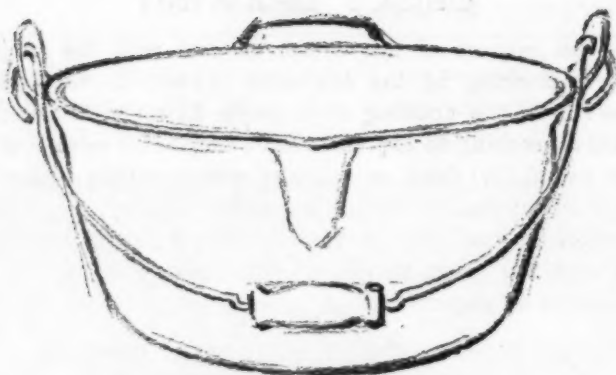


Figure 1. A kettle drawn in outline.



Figure 2. A wooden basket drawn in wash.

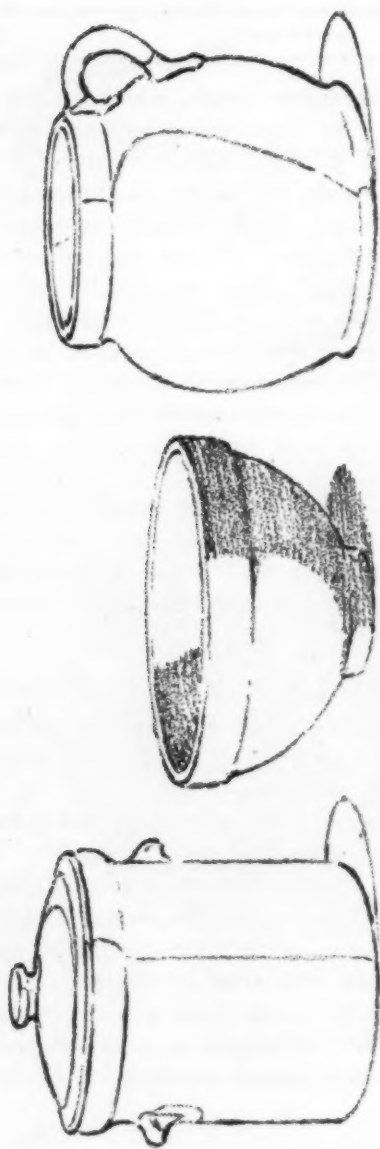
satisfactory, go over the entire sketch, drawing each part very particularly, attempting to show accurately the directions of the lines bounding the different surfaces. Draw the smaller parts, working always from the larger to the smaller. Thus the smallest detail becomes simply a mass next smaller than the last one drawn. In Figure 1 all these preliminary lines have been left upon the drawing. They are usually referred to as "blocking in lines." For most purposes it is better to leave these lines on, but where a definite outline is to be used, as in Figures 7 and 8, it is better to erase all except the lines required to express the object, then to strengthen the remaining lines; but no erasing should be done until the form is satisfactorily represented.

Figure 2 was drawn in the same manner as Figure 1, and all lines partially erased until they were very dim. The wash was then applied with a brush. No matter how complicated the object may be which we wish to express, the foregoing method is applicable.

#### A SINGLE OBJECT, WITH SUGGESTED LIGHT AND SHADE

After sufficient practice has been given to the drawing of objects in outline, as in Figure 1, we may turn with profit to the study of light and shade, as expressed in Figure 5. In doing this one should approach the problem in precisely the same manner as we did in Figure 1. After the form is properly expressed, study carefully the line of demarkation between light and shade, and outline the shaded part on your drawing, as in Figures 3 and 4. Numerous sketches of this kind should be made, until one is able to draw form with great facility and to outline the boundary between light and shade quite accurately and quickly. Proceed then to lay in the shaded part, as in Figure 5. The lines representing this gray tone should be made in the direction of





Figures 3 and 4. Drawings of common objects in outline with an added line suggesting the line of demarcation between light and shade. Figure 5 (central.) Light and shade suggested by means of a flat tone in pencil.

the surface which they represent. Study carefully the technique of Figure 5, and try to express a tone by going over the area only once. It is good practice to make careful copies of such drawings as this, purely for gaining facility in technique. The copying of a drawing merely to reproduce it is not worth while, but copying to learn a method of expression is highly desirable. It is not necessary usually to copy an entire drawing, but a sufficient amount of copying should be indulged in to enable one freely to express any kind of form and texture.

Figure 2 is a drawing in light and shade with a brush. A good exercise would be to make a drawing like Figure 5, using a brush instead of a pencil.

#### ARRANGING AND DRAWING A GROUP

Much more interest will attach to the drawing of a group of objects than to the drawing of a single one. The group presents all the difficulties which we have encountered before and an additional one, that of arranging objects with reference to their appearance in a group.

Such objects as appear in Figures 6 to 11 are very suitable material for such work. In arranging a group, select such objects, for instance, as are shown in Figure 6, the kettle and apples. If only one apple is chosen, it will not make so interesting a group. If fifteen or twenty apples are chosen, with the kettle, it will become monotonous from the mere repetition of the same form. It is obvious that if several articles are arranged formally in a row, the result will not be interesting. It is equally obvious that if an object be placed directly in front of another, each seems to be striving for the center of the stage, and the result is inharmonious. If all the articles in a group are the same size and shape, monotony will result. If vastly different in size, as a barrel and an apple, the result is not satisfactory.

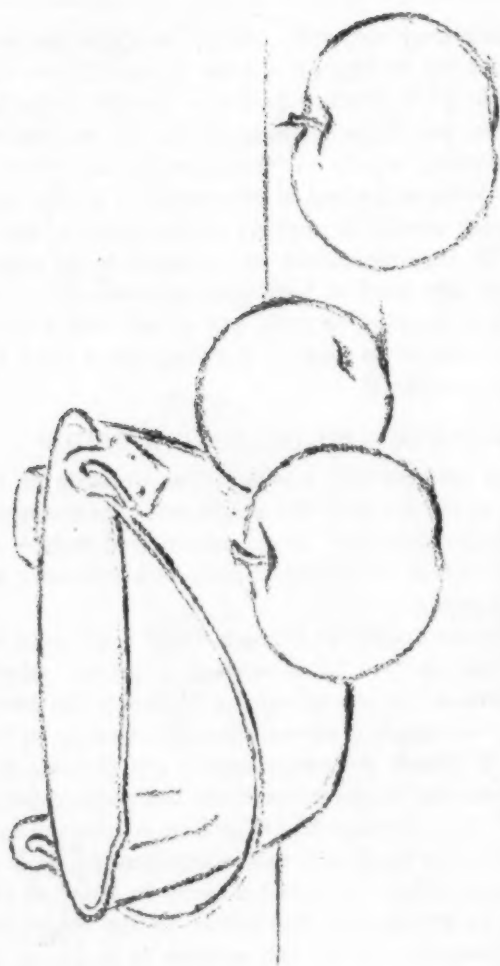
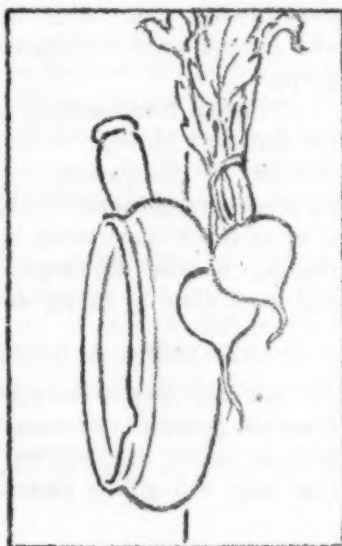
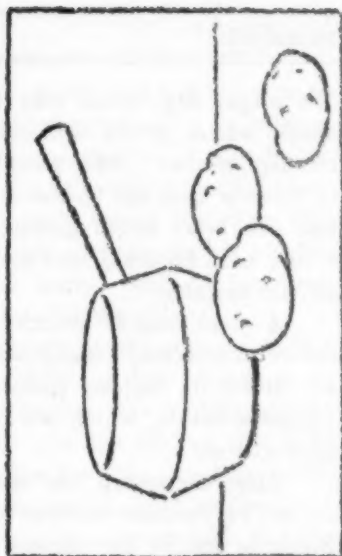
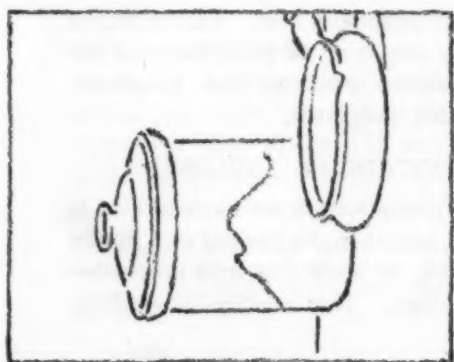
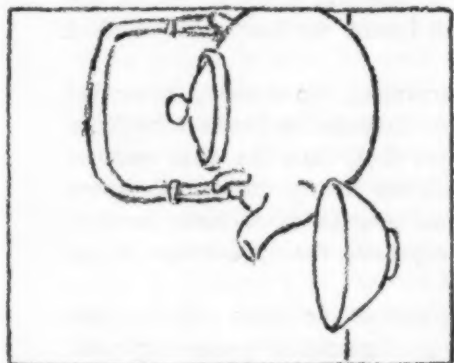
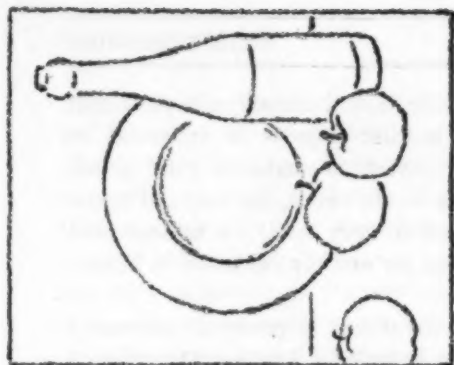


Figure 6. A well arranged group of common objects



Figures 7, 8, 9, 10 and 11. Examples of pleasing arrangements in outline.

We might say, then, that usually a tall object of cylindrical shape would group well with smaller objects of spherical or circular shapes. One wouldn't expect to make a good group of three or four tall bottles or five or six bowls, but one tall bottle and one bowl might group together very well. A tea-pot and a cup, as in Figure 9, and the large jar and the casserole in Figure 10, are suitable.

A good deal of practice in arranging a group is necessary before satisfactory results will be attained. Study arrangements as shown in various pictures of still life objects. Study the Japanese prints, which are by all means our best guide to good arrangement.

After the group has been arranged, the drawing is carried on in a very similar manner to that discussed earlier in this article. Block in lightly the largest object first, then the next smaller, the next, and so on until they all are lightly drawn. Compare the drawing with the group, and proceed to re-draw, correct, and change until the drawing expresses the appearance of the group.

Practice from several groupings of the same objects, then try different objects, in many arrangements, preserving your sketches for comparison. After making several drawings from different arrangements of objects, select the best. This selection is of as much importance in the acquiring of good taste, as the making of the drawings. Selection educates the judgment, and good taste is simply educated judgment.

#### ARRANGING A GROUP WITHIN AN ENCLOSURE

An easy way to arrange a group within an enclosure is to draw the group as just described, and then, by the use of a finder, arrange spaces around this group, of such size and proportion that they will give a pleasing effect. This method of working

may have its place, but in the school work which has come to the attention of the writer in the past few years, it is evident that it has been practiced altogether too much. A far better way is to select an enclosure of pleasing proportions, and within this enclosure arrange the objects in such a way that they will present pleasing relations, not only with reference to each other but with reference to the surrounding areas. This can be done only with a knowledge of the principles of design.\*

For the present purpose it is enough to say that an object should not be placed exactly in the center of the enclosure, as it divides it into two monotonous parts. The object should not be placed so near the edge as to give the feeling that it is being pushed out of the picture. Suffice it to say that the resulting spaces should not be equal, neither should there be too great an inequality. The group itself should be large enough to take a commanding position within the enclosure, and not seem lost in the surrounding spaces, and yet it should not be large enough to seem crowded in the frame. Take any of the groups represented in Figures 7 to 11, and reduce the size of the enclosure and note the crowded appearance. Take another and enlarge the enclosure, and see how overwhelming the resulting space becomes. It is excellent practice to take a series of drawings like these and see if a more pleasing arrangement can be made than the given ones.

Make several arrangements of a single group of objects within an enclosure. Vary the enclosure, and arrange the objects to suit. Take different groups of objects and proceed in the same manner. Select the best work each time, and decide in your own mind not only that it is best, but just why it is best.

\*A book entitled "Composition," by Professor Arthur W. Dow, will give a great deal of assistance in this matter. See also Mr. Dow's article on "The Teaching of Art" in the Teachers' College Record for May 1903. Mr. Denman W. Ross's book on "A Theory of Pure Design" is also recommended.

### THE APPLICATION OF COLOR TO DECORATIVE ARRANGEMENTS

After a drawing has been made like Figure 11, for instance, the forms carefully related to each other and properly balanced within the surrounding spaces, we may then profitably apply tones of gray or of color to this drawing. The frontispiece shows Figure 11 rendered in color, outlined with black.

Problem: Take any of the drawings, Figure 7 to 11, and copy them, enlarging them to twice the dimensions given here. Draw the lines with brush and India ink, as shown in the frontispiece. Make several tracings of the same drawings on Japanese paper, and to these drawings apply different value schemes of gray until a suitable one is found. Repeat the exercise with another one of the drawings, applying several color schemes. Select the most pleasing of each, and retain the others for future study. Make original drawings from groups and treat them in a similar manner.\*

C. S. HAMMOCK

North Scituate, Massachusetts

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\*Mr. Hammock makes the following offer, open to all:

For the one sending the best original drawing of a group of still life, in tones of gray or in color, a set of The Parallel Course Drawing Books, and The School Arts Book for a year.

For the best group in outline, a set of The Parallel Course Drawing Books.

For the best single object in mass or outline, a set of The Parallel Course Drawing Books.

Send drawings flat, addressed to C. S. Hammock, 120 Boylston St., Boston, Mass.



## FREEHAND PERSPECTIVE AT PRATT INSTITUTE

### I

**T**HE beginner in general art study at this school lays a broad foundation for his art education by devoting three half-day sessions of the five-day school week to cast and portrait drawing, two to figure sketching, two to the principles and practice of composition, two to object study in charcoal dark-and-light (followed, as soon as he is able, by work in water-color over charcoal), and one session each week for the first half of the year to Freehand Perspective. In the latter half of the year pen drawing replaces the perspective. Some outside work is required in perspective and composition.

The perspective, for its part in training the student to represent correctly all things, must give him the ability to draw objects in those apparent changes of form due to varying position and distance. He should be able to do this, not only with the objects before him, whether familiar or totally new, but also from memory; and in all possible variations of position and distance. Further, should the facts of an object be made known to him, as from a good description, he must be able to draw it; and in any required position. As a simple instance of this ability, the type-form known as the square plinth is not taught to students in the class; but they would be able to draw it in any position from a description of its proportions and the required position.

The student of the Pratt Institute Art School finds his knowledge of perspective drawn upon in other classes from the first. The still life work, and later the pen drawing, involve a constant use and review of perspective. The instructors in cast and figure drawing apply it to such problems as the drawing of a foreshortened arm, the near and far sides of the face, or the torso of a leaning figure. In composition exercises, its vanishing lines, diminishing repetitions, and other characteristics are effectively

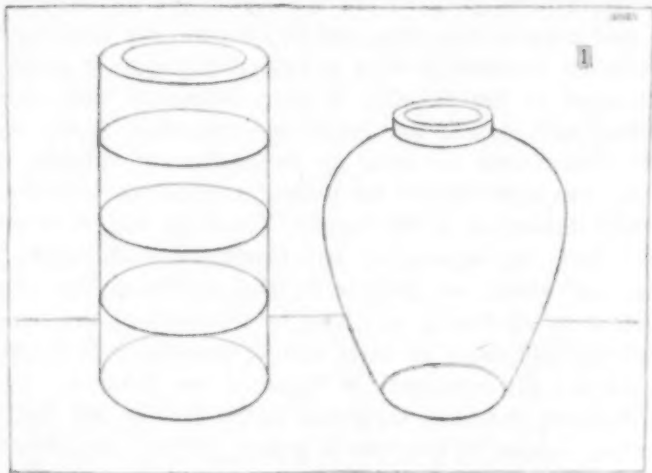
used. The aim in teaching it is definite and practical; and the correlation of it with other studies makes its use at once evident to the students themselves, keenly stimulating their interest.

In pursuing the subject the learner is asked to consider one principle at a time, and follows a logically arranged plan of work. The two great foundation truths of perspective: first, the apparent change of size according to distance, and second, the apparent change in shape of spaces, consequent on foreshortening, are abundantly illustrated in their varying manifestations. As each new phenomenon is brought to notice, it is referred to one or both of them.

Recognizing that it is our acquired knowledge of the facts of things that chiefly prevents our seeing their true appearance, no new manifestation is ever passed until the class sees the appearance in question. For example the beginner's mind, trained to know that the top of a cylinder is in fact a circle, interprets the elliptical appearance which it generally presents to the eye into a circle; and the mental image that he gets is only a circle till he is taught otherwise. So true is this, that even after students have actually drawn the cylinder top as an ellipse they may still have in mind an image of it as a circle. Cases have been observed where the real seeing of the ellipse was as sudden as a burst of sunlight. Certain presentations of it, as having the student hold a hollow paper cylinder a little below the eye and note how far down he sees on the inside, are effective in opening the eyes to its true appearance.

In the course of this teaching, use is occasionally made of some principles of mechanical perspective. But this use is never carried farther than can be done without instruments other than the paper and pencil; and care is taken to guard against any conclusions of mechanical perspective which, though apparently logical, are untrue to the actual seeing of things.

An instance of such a conclusion is its construction of right cylinders with ellipses oblique to the axis—an error also made by the camera where cylindrical forms like columns, occur near the edges of pictures. It is always remembered that mechanical helps,



After the ellipse is taught and the cylinder drawn, the rose jar is given as a practical application.

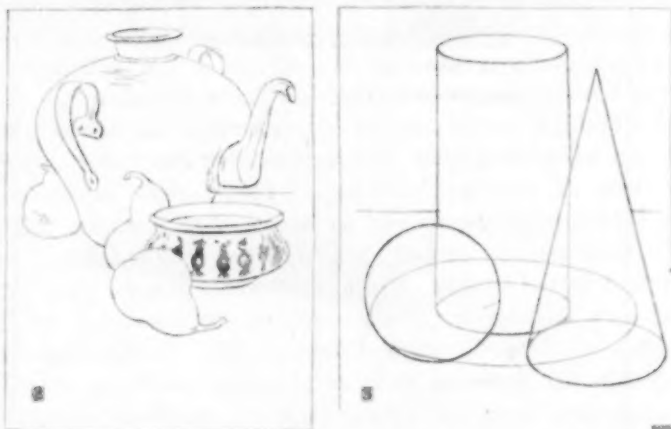
like the study of anatomy in learning to draw the human form, are but the scaffolding which disappears as the edifice of proficiency is reared. Thus the nature of the true ellipse, its constantly and evenly varying curve, and its symmetry on both axes, are carefully explained. Yet in the end the student is led to form the top of a vase with no formula of symmetry or changing curve in mind, only feeling the delicate arch of the thing itself springing out on the paper under his pencil. But he would labor years over such forms before he could bring out that living quality of curve, were he without this foundation-knowledge, which he uses almost unconsciously.

The plan of work followed groups the lessons naturally under two heads: Cylindrical Objects, as vases, cups and plates; and Straight Line Objects, as books, houses and interiors. Under Cylindrical Objects the varying roundness of ellipses according to position is taught, and the "cone principle"—that is, that the eye sees more or less than half way around the cone, according to whether its apex or base is nearest the eye—is given in its application to the drawing of such details as vase shoulders, handles, ears, spouts, and bands of ornament. From the first it is endeavored to avoid a conception of objects as flat shapes, and to develop in the student a sensitiveness to the relief, or third dimension of all things. To aid in this, it is carefully shown how the appearance and placing of such details as are mentioned above are affected by the surface of the object on which they are found, and how in consequence the relief may be plainly indicated by their correct drawing. The spout and handle and the ornament in Figure 2 are instances.

Another means of expression is the kind of line used in the drawing; hence no exercise is passed without consideration of its line-quality. Students are taught that a logical use of emphasis and consistency in line proceeds from and signifies this third dimension, and can often suggest even the texture of a thing. Thus the emphasized line under the edge of the dish in Figure 2 shows that the surface is "coved," or hollowed behind it, so that there is space between the edge and that surface where it again appears. The strength of emphasis also indicates that it is an edge, and not the outline of a ball-like surface; but at the same time its softened upper border suggests that it is a rounded edge. Finally, its fine, smooth quality implies firmness and polish in the texture of the dish.

With all this, care is taken to guard against the desire of humanity for formulas. It can only be shown how and why

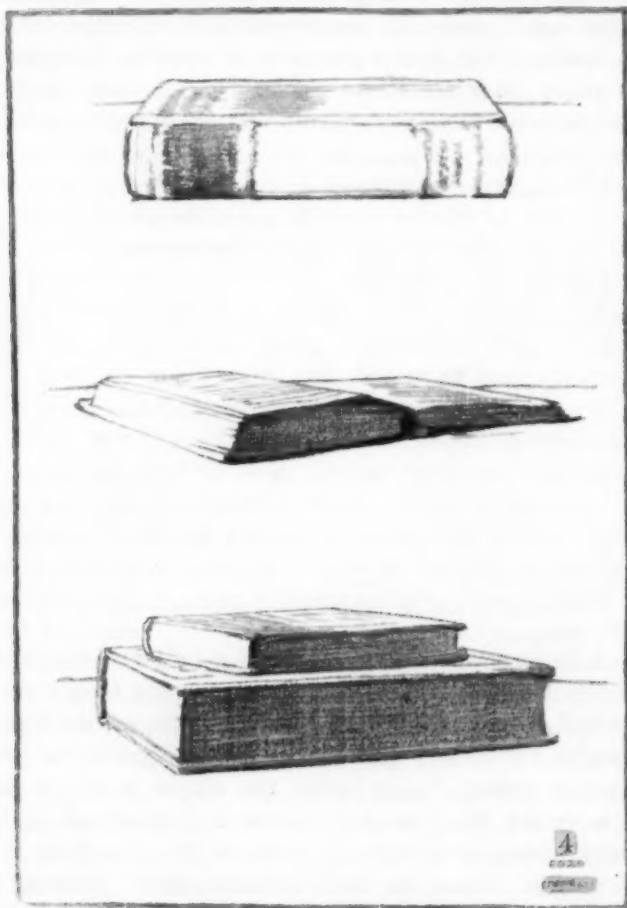
certain methods are used in some cases, which stimulates the students' own powers to experiment and invention. It is at this point that one of the pleasures of teaching is experienced; for in every class are found pupils who, at these suggestions, respond with an individual beauty and effectiveness in handling



Drawings are made in the class and at home illustrating principles

which is an inspiration to the class and a delight to the instructor.

From the first, familiar objects of use and beauty are given as examples for drawing; and with them the related type-forms are taught for clearer illustrations of the principles involved. In the first lesson, Fig. 1, after the ellipse is taught and the cylinder drawn, the rose jar is given as a practical application of the teaching; even though some of the principles involved in drawing it cannot be fully explained until the next lesson. All students have some knowledge of the drawing of familiar objects; and the instructor employs this wherever possible, both to encourage the pupil, and as a sound principle in teaching.



Under the division of straight line objects a book in various positions is first taught.

The class is after this asked to draw at home another cylindrical object. Most of them choose something which they do not wholly know how to draw, but their difficulties and mistakes insure a more lively appreciation of the next week's lesson.

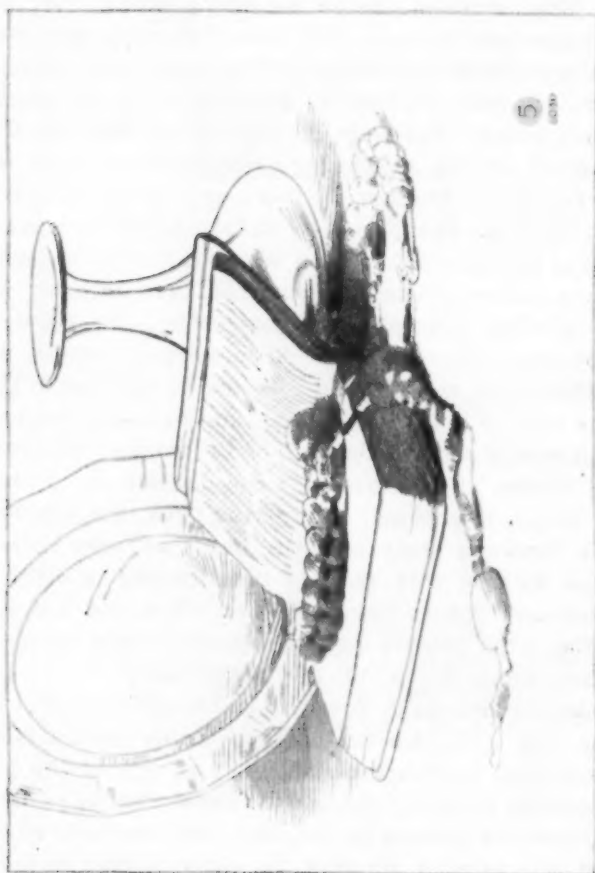
The cone principle and the grouping of objects are taught in the next lesson. Drawings are made in the class and at home of cylindrical objects illustrating these subjects, singly and in groups, Fig. 2. A Problem, in this case a group of type-forms, Fig. 3, related to what has been already taught and prescribed as to shape and position, is given with these; it being found that type-forms interest students when they have observed what is the use of their principles, and not before. As given to the class, the cone and cylinder in the problem illustrated were to be 4 inches by 8, and the ball 4 inches in diameter. The ball and cone were to touch the cylinder, and be nearer the eye than it, but unequally so; and the base of the cylinder was not to be entirely hidden. The students were directed to consult the objects, singly or grouped, as often as liked, the aim being to induce a thorough study of them; but they were required to make the drawing with none of these objects in sight.

Cylindrical objects above the eye follow the above, using for studies lamp shades, Japanese lanterns, and other objects which are naturally viewed above the head.

Under the division of Straight Line Objects a book in various positions, Fig. 4, is first taught, being better known and more interesting than the simpler cube. But as soon as the convergence of parallel receding lines and the foreshortening of obliquely-seen surfaces are grasped by the class, they are required to draw the cube with especial accuracy, for exact training in the representation of proportion and position.

Studies of books grouped with cylindrical objects, Fig. 5, and with flowers, and with fruit follow this. Variety is sought,





Then follow studies of books grouped with cylindrical objects, with flowers, etc.

that the many drawings needed to acquire facility may not become wearisome. Problems are given, and memory drawings or invented compositions are required, all illustrating principles which have been taught. Some problems which have been given to classes at this stage are the skeleton cube, the rectangular block and cylinder and a book leaning against a pile of books.

(To be continued)

DORA MIRIAM NORTON

Pratt Institute  
Brooklyn, New York



## LONDON CONGRESS EXHIBITION

### III

#### WORK OF GENERAL SECONDARY SCHOOLS

WE cannot understand the quality of the drawings shown at the London Congress exhibition, without specific knowledge of the Secondary school systems of each country exhibiting and without separating further the work executed in the Technical or Special schools from that done in the General schools. For those who did not attend the exhibition, the complexity of the situation is hard to realize. The conditions under which observations were made at the Congress were naturally limited and yet the results of these observations and the conclusions reached from the study of them, may be of some service to those who are grappling with the problem of art teaching in our High schools at home.

We know that the subject of the Arts in our general High schools is in an experimental stage of development, and that outside of the large cities it has no definite aims or application and is not recognized as a legitimate part of the Secondary school system. Until the recent establishment of the Technical High schools, which has helped to focus attention upon the Arts, and the benefit derived from pursuing them, it had not received serious attention.

The conditions abroad are so unlike ours in many respects that it is difficult to form comparisons. It was found that there are no schools abroad which exactly correspond to our General Co-educational High schools. Beyond the Elementary schools there are no free schools, although the fee charged, in many cases, is nominal, and is often met by the students holding scholarships. General secondary education is largely under private auspices, and designed for the upper classes.

With the exception of some schools of Scotland and the schools of Germany, Austria and Hungary, where Art teaching

in the educational system is well-defined and definite, the subject in the Secondary schools is as undeveloped as it is here. It may be said that in any subject there are no well-defined courses of study offered to students, except to those who are to attend the Universities, or those who are preparing for a University examination like those offered by the London University. It may be that the candidate for the examinations does not intend to go to a University, but the entrance examinations furnish him a standard of scholarship which he wishes to attain and controls the choice of subjects he wishes to study.

For the students who are not to continue their education in the University, the only schools offered are special Trade schools for apprentices, Art schools, Polytechnic schools, Military schools, or else Teachers' Training schools. (These last prepare for more advanced schools called "teachers' practice" or "pupil teachers' schools.")

In other words children thirteen years old or over, who have gone through the elementary schools, specialize at that age either for the learned professions, teaching, or the trades.

The purpose of continuing education for general culture, with no definite utilitarian aim, apparently does not exist outside of private tutelage, or it is just beginning to appear, like many other reforms which might be mentioned. An instance of this reaching out towards a wider general education for the many is seen in students attending the Teachers' Training schools, who do not intend to teach, and in the broadening of the courses in the Realschulen in Germany, as well as the growing feeling, especially in Germany, that a specialized technical education is too narrow.

Therefore it might be said that General Secondary schools, which appear never as High schools, but under many names such as London County Council Secondaries, University Colleges,

Public School Secondaries, Realschulen and Gymnasias, are either Classical schools or schools for preparing teachers. Where Art courses are offered at all in these Classical schools they are usually elective, and two hours or less a week is given to the subjects they include. In the Teachers' Training schools, so far as could be learned, they are, in all countries, compulsory.

As a result of these conditions the largest proportion of work shown at the exhibition of students between the ages of 12 and 18 was done in Technical or Art schools, where practically the entire time is given to the Arts; not only the arts, but a peculiar art like printing, or book-binding, lace-making, watch-making and jewelry, etc. On account of specializing so young, the results were wonderfully fine for students of that age. However, this phase of the work does not come under this division of the subject, but will be described under Technical and Special Art schools, and under Normal schools, although the drawings exhibited were made by boys and girls of High school age.

It was a large task to discover the work done in the general (or more strictly speaking) the Classical Secondary schools, in an exhibition covering miles of wall space. When drawings belonging to these schools were found, a new difficulty presented itself in the fact, that in some cases the examples shown as pupils' work were not such, but were the work of some teacher, who wished to display his special method of teaching or course of study. Then again, the drawings of one pupil were exhibited, presumably of a talented pupil, in order to show the course pursued and the improvement made in working out a well-defined sequence of exercises.

However, enough work done in general drawing classes was studied to make perfectly clear the impression that the aim of the Art courses was to teach pupils to draw. The attention was focused, almost exclusively upon the representation of plants,

animals, objects or similar forms, with the purpose not only to delineate accurately, but to know the form drawn so well, that it could be drawn from memory, if need be, in many positions.

One series of studies shown in the German exhibition represents drawings of the rooster by the same student at various times for several years, while many examples of memory-drawing appeared in the exhibits of several countries, where this same close and persistent study of form had preceded or been carried along with the memory exercises.

Beside this careful representation of objects, often drawn in an academic and uninteresting way, there appeared in a few of the exhibits good examples of rapid sketching, called "snapshot" drawings. One sheet showed sketches of many subjects all done within a specified time limit; another example represented drawings from still-life, nature and memory, all drawn on one sheet as one exercise.

The medium used in nearly all cases was a black lead-pencil, well sharpened, and the delineation was in outline although in a few instances free-brush work was shown. In the "snapshot" drawings a looser, more spontaneous technique was manifested. It was also evident, from the character of the work exhibited, that the drawings of the Secondary schools carried on the methods of the Elementary schools, where the preparatory work had evidently been a definite drill in representation, in order to gain a knowledge of form and to acquire a technique. In only a few instances was this facility in representation turned towards creative or artistic results, such as seen in design or in exercises which we are using here and which would tend to develop a feeling for æsthetic expression and appreciation. In one instance, however, most interesting compositions of figures (all well drawn) were shown as illustrating some story or incident. These were especially attractive, since they showed what might be the

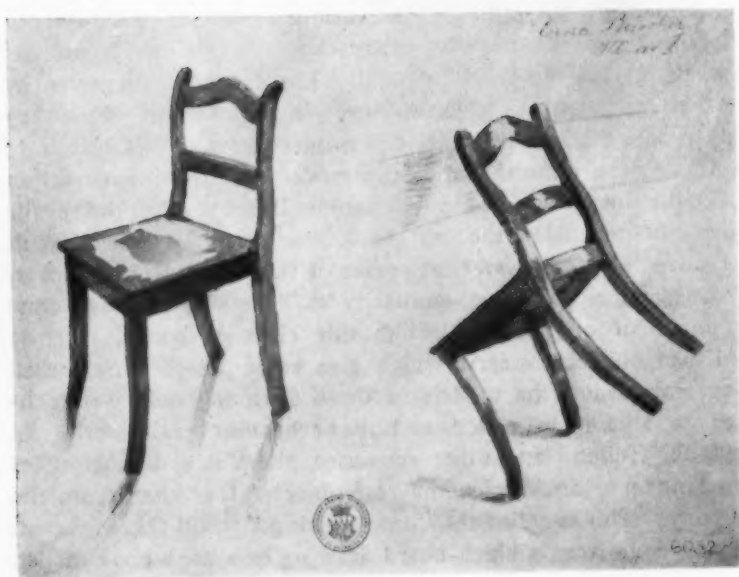
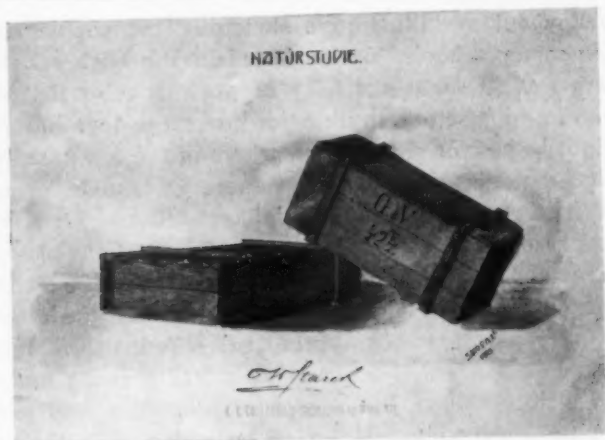




full development of "illustrative sketching" so popular in our own Elementary schools, but neglected in the High schools.

There was so slight a display of work in color that it was difficult to know whether anything of interest is done in it. The same might be said of pure design, where in the few cases which came under notice, the examples were of simple geometric design in flat color and for no especial application. An exception to this was seen in a few of the London County Council schools, where some applied design of elementary character was exhibited. One might almost conclude by saying that even in the General schools, Art education was specialized, and that the form in which it was developed in these schools was drawing for representation which included knowledge of proportion and perspective, and the acquisition of a good technique with the pencil.

Something regarding the various methods followed in different countries may be interesting. In Germany, an Art Text Book is given to each pupil. The exercises suggested by the text and illustrations are followed in the order in which they appear, but the subject matter is natural form. If a leaf is to be drawn, the natural leaf is the model; but the interpretation is like the illustration in the text book. In some cases the results so closely resembled the text book model that it was difficult to realize that they were not copies of it. There would appear, in consequence, a great similarity in a set of drawings done by pupils of one class. Unlike this class of books, recently published in this country, which give examples of varied work in several media, the models in these German books were confined to studies in pencil and monochrome brush work. In England, Holland and other countries, there is a distinct effort being made to draw from the real object rather than from the flat copy. This is called the "new drawing." Still there is much copying done from a black-board drawing or a copy-book model.



In Scotland the methods followed resemble our own, and our American publications, including *The School Arts Book*, furnish the teachers there inspiration and help.

The exhibition of the High schools of the United States was small, and with the exception of a limited space given to the work of one school, was a composite from many schools. It was difficult to get a definite impression of the character of Art work in our Secondary schools. It was felt that the feeling for æsthetics was good, and that in isolated examples, such as pencil-tone drawings from life, or in colored crayons from object, some good results were obtained. There was a feeling, however, that the academic methods of those Art schools which teach simply drawing and painting prevailed under conditions which are not possible to work out satisfactorily; and that some of the work was too advanced in character for the age and previous training of the pupils or that it reflected the teacher too much and not the natural capacity of the pupil. There were too many examples of drawings for effects, which did not give evidence of any professional purpose,—in other words too many “stunts” with no definite aim. It was also felt that if it were possible to bring into our teaching of High school pupils some of the definite, disciplinary methods followed by the schools abroad, we should reach the happy mean, which lies between the dry academic imitation which does not foster artistic creation and that vague production with no knowledge of form back of it, which comes from nothing and leads nowhere. In all work which showed more specializing or concentration of purpose, such as exercises in design, mechanical drawing, or work in the crafts, the results were interesting and encouraging.

From these observations may be deduced the following suggestions which should help to increase the effectiveness of Art work in our General High schools: That the general Art

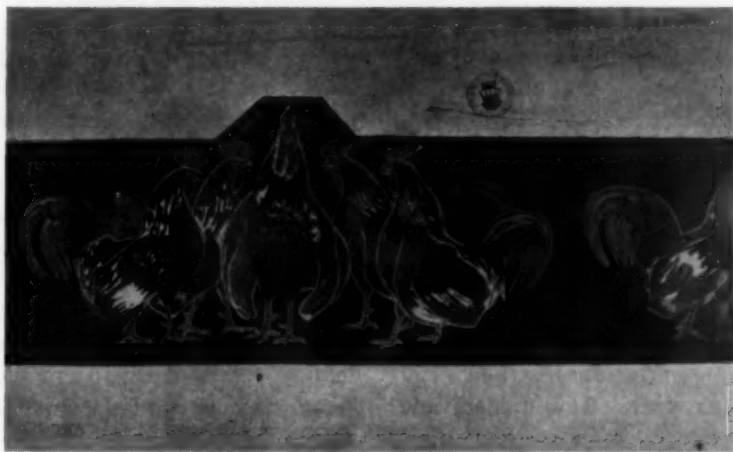
courses, such as are planned for the Elementary schools, which try to develop powers of observation, a sense of color and the æsthetic instinct by artistic appreciation of beauty, have no real value in the High school, unless supplemented by a definite technical training in drawing as applied to both representation and design.

That the early specialization in the Arts, which develops such good designers and Art apprentices in the trades abroad, is not to be wholly commended; because, as is now beginning to be felt there, this system is too narrow and a broader general education should accompany an Art education. That a more highly specialized course in the Arts should, however, be created in our General High schools, so that all the work should have a definite aim and purpose in fitting for higher special schools of Art, and for work in the trades and crafts. This is now done only in mechanical drawing, preparatory for Technical schools. It is possible to offer courses in the Arts which would prepare for schools of design, or special trades and crafts as well as for schools of painting. It might be inferred from this suggestion that an elaborate and extensive course in the Arts would be necessary. It is not that that is intended; but a more closely graded and practical course than that generally adopted, and one that would benefit many as well as a "talented few." The special courses need not appear before the last two years of the High school, and may consist of one in design, both applied and theoretical, leading to later work in the industries and crafts; one in Fine Art (*i. e.*, representation in black and white, and in color), leading to painting and illustrating; and one in mechanical drawing, leading to shop practice and higher technical training.

That any one or more of these courses be elective for all students except those who intend to continue their education in Normal schools. For such students they should be compulsory. Before any such standard can be effectively established it

will be necessary for the higher Special schools in this country to increase their demands for better preparation of their entering students and to reach a higher degree of excellence than was shown by much of the work from these schools exhibited in London.

It is not necessary, or even desirable, that all students taking the Art courses should continue their study in the higher



Special schools. The cultivated amateur makes for a higher grade of taste in a community; and the "artistic education" of the average dealer, seller, and buyer, is a matter worthy of very serious attention. However, if the standard set by Special and Trade schools could be accepted as a standard of excellence to be attained along certain well-defined lines, the result would be more effective teaching and more well-planned courses in our General High schools and would further the natural development of artistic workmanship in pupils attending these schools.

MABEL BROWNING SOPER

Wellesley, Massachusetts

## ANNOTATED OUTLINES

### FEBRUARY

**I**N an address which might have been called Art Education for the Majority, before the New England Superintendents' Association last November, Mr. Walter Sargent, Director of Drawing and Handicraft for Boston, spoke a good word for the lead pencil. "Considering the fact that it is the one means of graphic expression always at hand, it should be the chief medium used in school. The power to sketch truthfully and rapidly with the pencil, once acquired, will prove an invaluable possession through life. We ought therefore to insist upon securing definite, tangible results in pencil drawing in each grade, as a sure basis for advanced work in the next grade."

Without doubt we ought. We seem to have fallen upon those perilous times, long foretold, when people heap to themselves teachers having itching eyes, teachers who search exhibitions for new devices, new mediums and new combinations of mediums, forgetting the all-important thing, namely, correct drawing. We ought to follow closely some well-thought-out plan of lessons, with a clearly defined standard of attainment each year. The models and objects may be varied, but the principles cannot be changed. They remain forever the same. They must be taught, learned, and applied.

### PRIMARY

Let us keep in mind the aim in these grades; to lead the children to closer observation and to clearer imaging of objects and conditions, prerequisites to better drawing. The Chart indicates the order:

#### FIRST YEAR

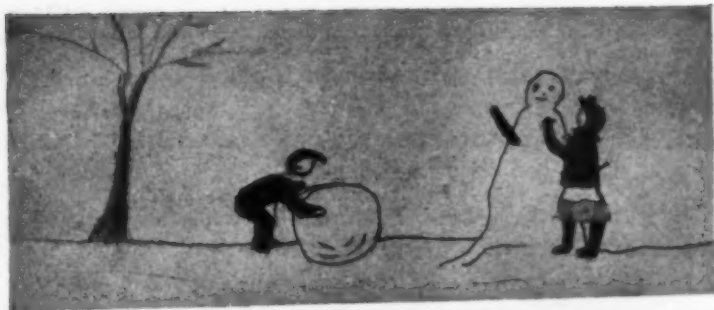
Christmas Experiences  
Winter Sports and Games  
Mother Goose Rhymes

#### SECOND YEAR

Christmas Presents  
Winter Scenes  
Myths and Legends

#### THIRD YEAR

Objects seen in Winter  
Effects of wind, rain, etc.  
Historical Stories





Read from top to bottom in each grade the topics form a progressive series; read from left to right in each line, they form a progressive series, a series requiring ever sharper visualizing and ever firmer control of the pencil.

**FIRST YEAR.** Make illustrative sketches of winter sports and games.

The first drawing on Plate I, by Bertha Ladwig, Wausau, Wisconsin, is a good example of the work of this grade. Follow the method outlined last month.

**SECOND YEAR.** (U) Make illustrative sketches of winter scenes.

The second drawing on Plate I, by a little artist in the second grade, Ward School, Minot, North Dakota, or the third, a paper cutting, by Marion Smead, Menominee, Michigan, shows the type appropriate to the grade. Fewer objects should be involved, and those objects represented more truthfully, than in the lower grade. The illustrations are far from perfect, but the boys are alive, and the intention of the artist is evident in each case.

**THIRD YEAR.** Make illustrative sketches showing the effects of snow, wind, rain, etc.

Plate II contains good work of this grade. Salma's drawing, the upper one (from Wausau, Wisconsin), shows well the snow on the ground. Thomas Haggerty's (Woronoco, Mass.) suggests convincingly the winter wind. The third, representing a tree in a sleet storm, by W. A. N., place unknown, is a reminder of the fact that from a schoolroom window, almost anywhere material is within sight. This drawing was made in two tones of gray with the snow scratched in with a knife. Blackboard chalk will give the same effect.

### GRAMMAR

Enthusiasm will produce well filled booklets in each grade. Let the aim be the largest possible number of well drawn illustrations and the least possible text. Let the children know that they are really learning how to draw, learning a little more about it every year. Secure drawings from lower grades and from



other schools for them to correct. Have them correct each other's drawings. Place a high premium upon keenness of eye and skill of hand. Hold frequent room exhibits of the best work and invite classes from other rooms to come in at recess or at noon, or even during school hours for fifteen minutes. Stick to the topic assigned in each grade. Make the children sure of what they know.

**FOURTH YEAR. (U)** Make silhouettes from objects grouped to suggest a story.

The silhouettes at III show the kind of drawing required.

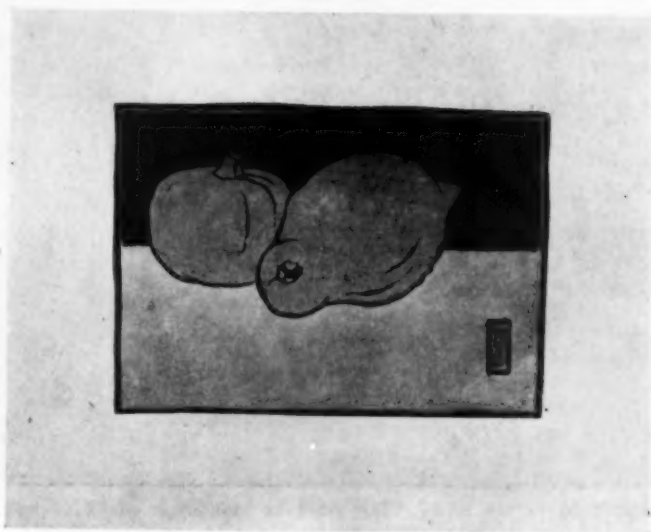
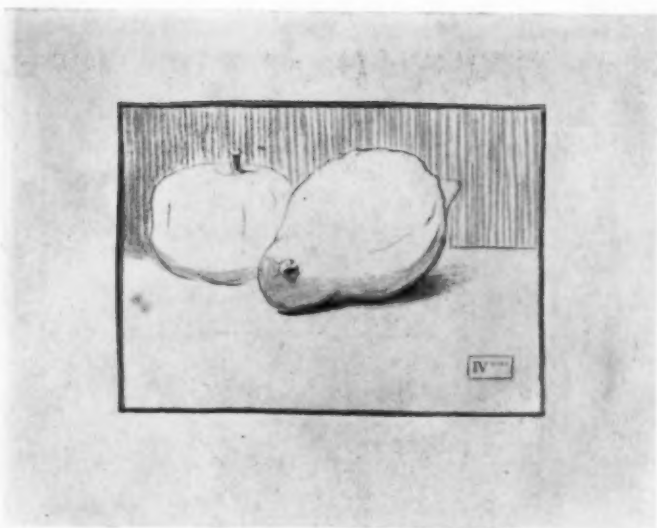
The first group suggests lunch at school; the second, by Cora Loomis, Painesville, Ohio, suggests the story of a cheerful geranium; the third suggests

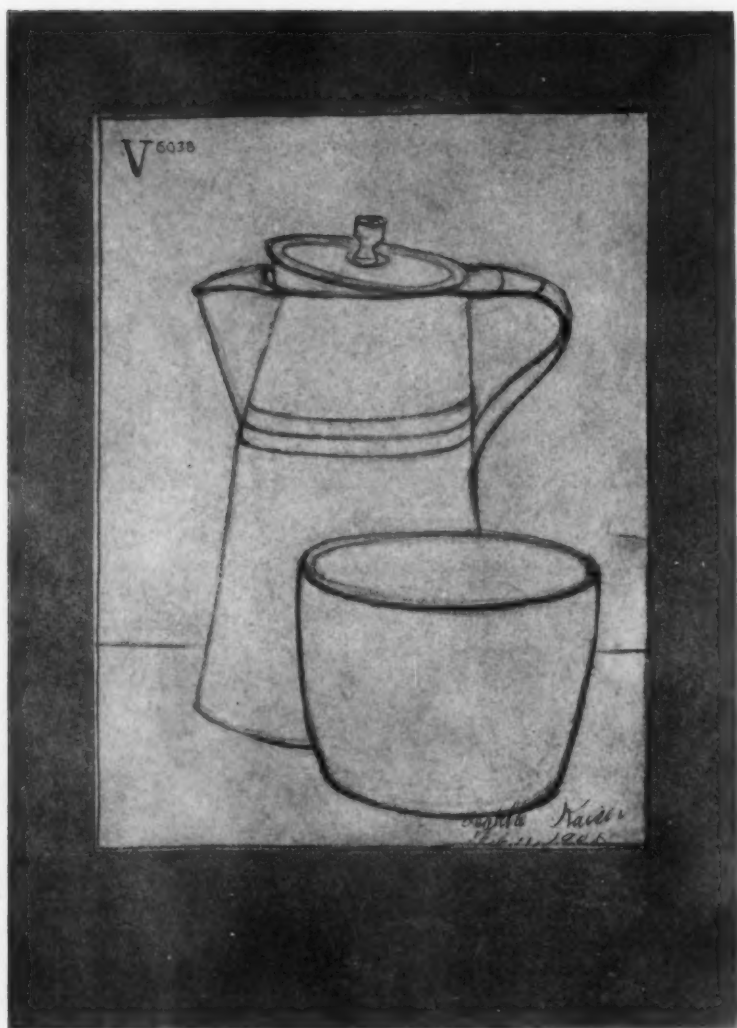


letter writing. Two of these groups are anonymous; unfortunately the artist forgot, in each case, and lost thereby the credit due him for good work. Cora's geranium is about the best silhouette ever received at the office from a fourth grade pupil.

**FIFTH YEAR.** Make pictures of spherical objects, grouped to suggest a story.

Groups of fruit and vegetables, groups of balls, a football with accessories, such objects are best, because they do not involve the more difficult problems of foreshortening and convergence. As no good illustration of such groups was at hand I brought two squashes, "cousins," from the cellar and made





the two drawings in Plate IV, to show two of the three styles of handling which seem appropriate to the grade. The first, simple outline, is not illustrated; the second, suggested light and shade, just enough to give the impression of roundness and solidity, is exemplified in the upper drawing; the third, a rendering in three tones, is given in the lower drawing. A toned paper, upon which the objects are washed-in in a darker gray, with a solid black background and outlines, will give this effect.

By the end of this month the pupils of this grade should know beyond a peradventure that Distance does two things for objects; it decreases the apparent size, and it changes the apparent level.

**SIXTH YEAR. (U)** Make pictures of objects involving foreshortened circles, grouped to suggest a story.

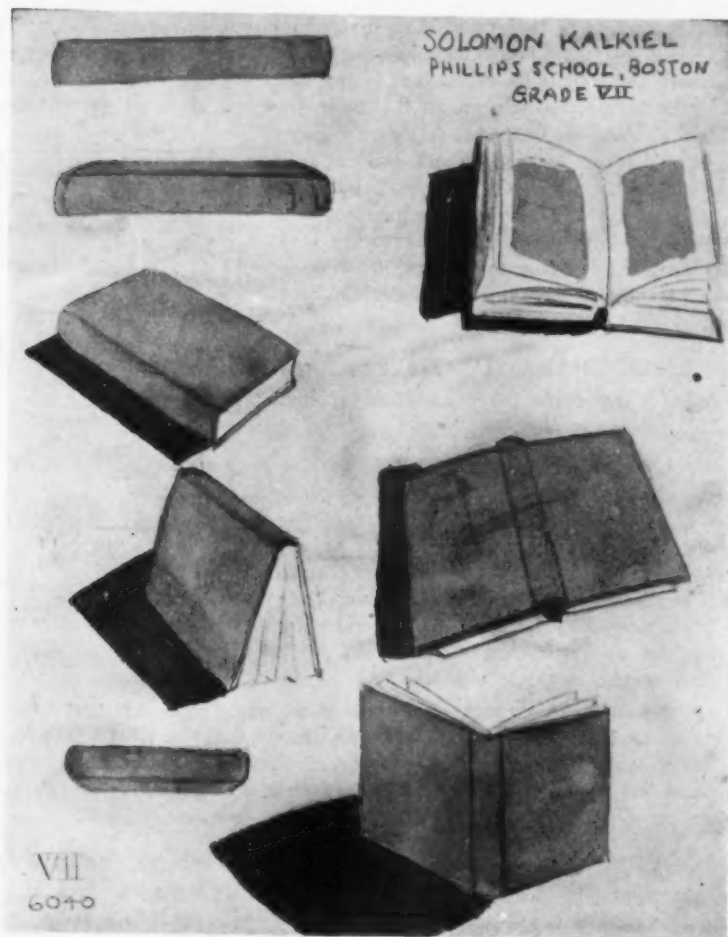
Groups of dishes, with cut fruit, of cooking utensils, bottles, jars, and cans, of tubs, barrels, pails, and the like, are best for this grade. The drawing in pencil, Plate V, by Isabelle Kaiser, Stockton, California, is ideal work for a sixth grade pupil. The little panel, 6039, was made by a high school pupil, Malden, Mass., several years ago. It is no better than a sixth grade pupil, properly taught, ought to produce.

By the end of this month, sixth grade pupils ought to be sure that a foreshortened circle is ALWAYS an ellipse (or a straight line); and that a difference in level means, a difference in the apparent width of a given circle. They ought to know also how to represent concentric circles foreshortened, as in the top of a jar, where the thickness of the sides becomes evident.

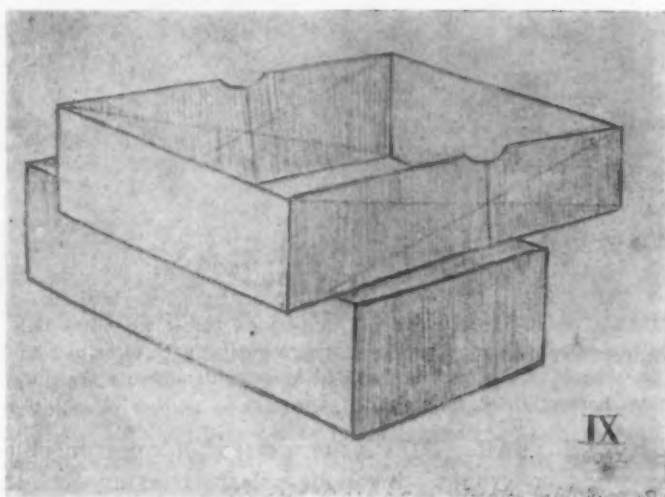
**SEVENTH YEAR.** Make pictures of objects involving foreshortened rectilinear faces. Draw single objects, and suggestive groups.

No better example of intelligent educational work could be found than the sheet of books reproduced as Plate VII. These are pencil sketches by

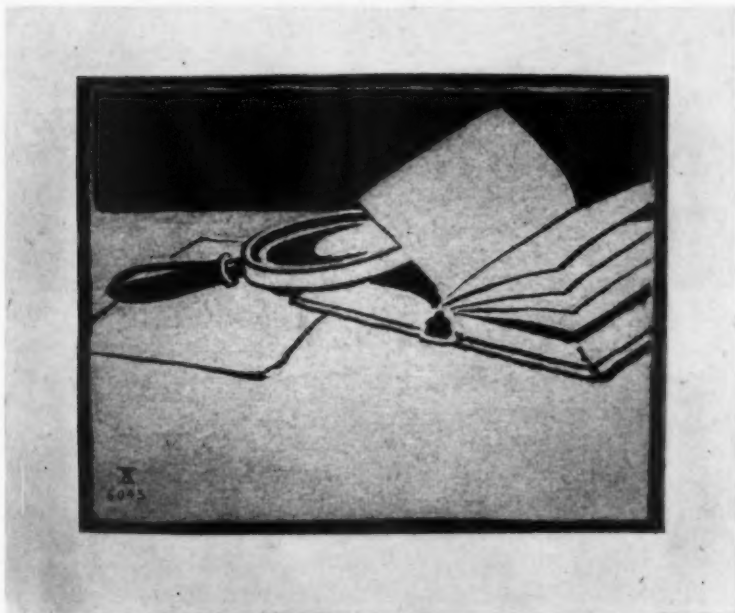








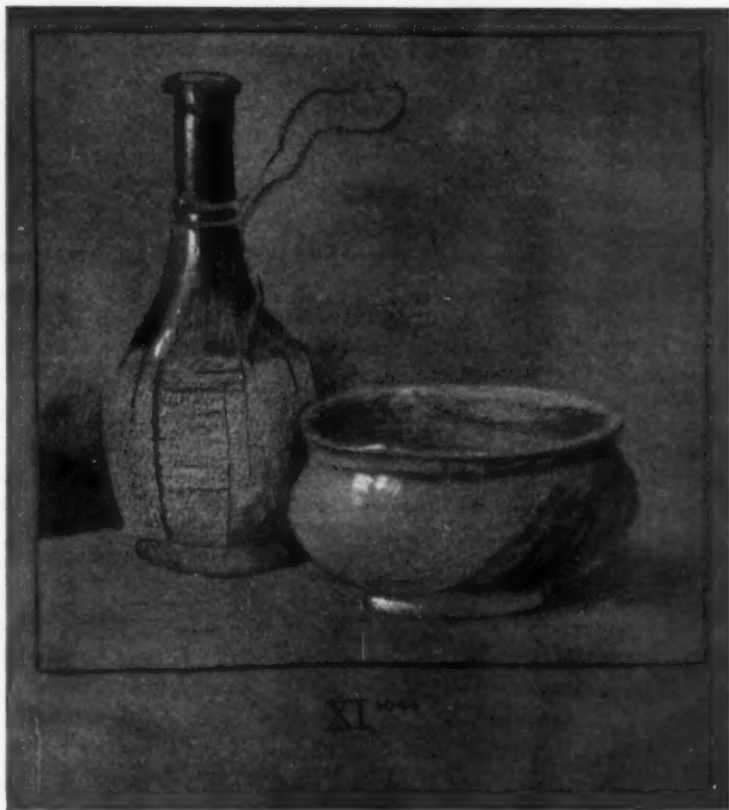
Solomon Kalkiel, Phillips School, Boston, with washes of gray added to emphasize the solidity of the object. Of course they are not perfect; but remember Solomon is in the seventh grade. Teachers who can get as good average work as this in seventh grade are worthy of a life certificate and a pension! The



group at VIII is by a pupil in the Model Practice School of the State Normal at Fitchburg, Mass. Simply two old magazines. How well they lie!

By the end of this month, seventh grade pupils ought to be able to draw correctly a book in any position, and to know with absolute certainty that retreating horizontal edges appear to converge.

**EIGHTH YEAR.** (U) Make pictures of common objects, singly, and in groups, involving clear imaging in three dimensions.



With clear imaging, the use of axes, of diagonals and diameters, the employment of invisible edges and accessory lines are an added pleasure and satisfaction as well as an indispensable aid to good drawing. Any common objects attractive in themselves or in combination with others in groups are appropriate subjects of study in this grade. The box and cover, Fig. IX, by Marie Markham, Stockton, California, is good eighth grade work. The cover would not fit the box perfectly, but an eighth grade pupil is not a "finished

product." The convergence is well felt and the method of locating the thumb cuts is understood. The group, Fig. X, is a good one to try. Very simple, a book, a reading-glass and a sheet of paper; it involves problems enough!

By the end of this month, eighth grade pupils ought to be sure that axes of faces are perpendicular to the axes of a cylinder; that diagonals will locate perspective centers of rectangular faces; and that no edges should be invisible to the mind's eye, for all are helpful in solving the problems of delineation.

**NINTH YEAR.** Make pictures of common objects, singly, and in groups, with special reference to the suggestion of textures.

The drawing reproduced in gray, Fig. XI, is an example of the very best work. The original, by a pupil in the Model Practice School of the State Normal at Fitchburg, Mass., was drawn in colored crayon on a toned paper. If toned paper is not supplied, ordinary drawing paper may be toned by means of a flat wash of water color, and the drawing may then be made upon that. The tone should be similar to that of the largest object to be represented.

By the end of this month, ninth grade pupils ought to appreciate keenly enough to enjoy the work of artists in suggesting differences in texture, the quality that gives a reason for "technique," and adds distinction to the drawing of any commonplace object.

H. T. B.



## HELPFUL REFERENCE MATERIAL

### FOR FEBRUARY WORK

#### Illustrative Drawing

Primary Illustrative Drawing, Jessie T. Ames, Book, March 1905. Illustrative Drawing, Frederick Whitney, Council Year-Book, 1902, p. 92. Graphic Expression in Childhood, Julia C. Cremins, Council Year-Book, 1903, p. 46. Primary Drawing, Walter Sargent, Council Year-Book, 1904, p. 37.

#### On Arranging Groups

Relationships in Grouping, Frank A. Parsons, Book, February 1905. Examples of Groups, Book, Outlines for January and February each year. Pictorial Composition, Henry T. Bailey, Council Year-Book, 1902, p. 100. Pictorial Composition, H. R. Poore. Prang Text Books, V, p. 45; VI, p. 46; VII, p. 46.

#### On Drawing Groups

Drawing of Groups, Fred H. Daniels, Book, February 1906. Tests and Aids in Appearance Drawing, Harold H. Brown, Book, January 1905. Still Life in Water-colors, Mary B. Jones, Book, February 1904. Water-color over Charcoal, Dora M. Norton, Book, January 1905. Drawing from Groups, A. K. Cross, "Freehand Drawing," p. 9. See also Mr. Cross's "Light and Shade." Prang Text Books, Sections "Beauty in Common Things."

#### Technique

Pencil Sketching from Nature, Dr. James P. Haney. Pen Drawing, Charles D. Maginnis, Bates & Guild Company.

# THE WORKSHOP

## V

### FOLDING BOOK RACK

#### STRUCTURAL DESIGN

(1) Two uprights, (2) one shelf and (3) a stretcher are the essential parts of each section of the folding book rack, Plate IX. (4) Two hinges hold the two sections together.

The books in this rack stand vertically that the reader, without standing, can select a book. Thus the inconvenience of standing each time the reader looks for the title of a book held horizontally in a rack is avoided.

(1) The uprights of the rack extend high enough to cover the average length of a book. The nearer upper corners of the uprights are cut away not so much to improve the looks of the rack but more to enable the reader to secure a better grasp on a short book that happens to be tightly wedged against an upright. The uprights are wider than the average width of a book that the backs of wide and narrow books can be arranged even with the front edges of the uprights. The uprights are thick enough to receive dado joints of a required depth.

(2) The shelves between the uprights are long enough to accommodate a desired number of books. They should not be so long, however, that the rack will not occupy any particular space it may be planned to fill. The width of the shelves is the same as the width of the uprights. Shelves that are sufficiently thick to brace the lower parts of the uprights will be thick enough to hold the books, and stiff enough to take hold of in carrying the rack full of books. The shelves are raised above the table top to provide a space underneath for a tray or a shallow box of writing materials.

(3) The length of the stretchers is the same as the distance between the uprights at the shelf. The stretchers are wide and thick enough to insure strong butt joints and a staple brace at the upper part of the rack.

(4) One inch and a quarter hinges are strong enough to stand the strain between the two sections. They are set into the face rather than into the edge of the uprights. Thus by showing the entire hinge on the face of the upright it is more easily seen that the two sections are connected and are not to be handled separately.

#### DESIGN OF PATTERN

The pattern of the uprights departs from the straight edges of their blanks. The reason for this departure at the nearer upper corner of the uprights has been given. The reason for cutting away part of the lower edge of the up-

rights is to reduce the amount of wood that would rub against the surface of the table in swinging either section of the rack into a new position.

The point for cutting into the front edge of the uprights occurs below the height of any short books that may occupy the rack. Good proportions alone determine the point for cutting into the upper edge of the uprights, also the curve connecting these two points.

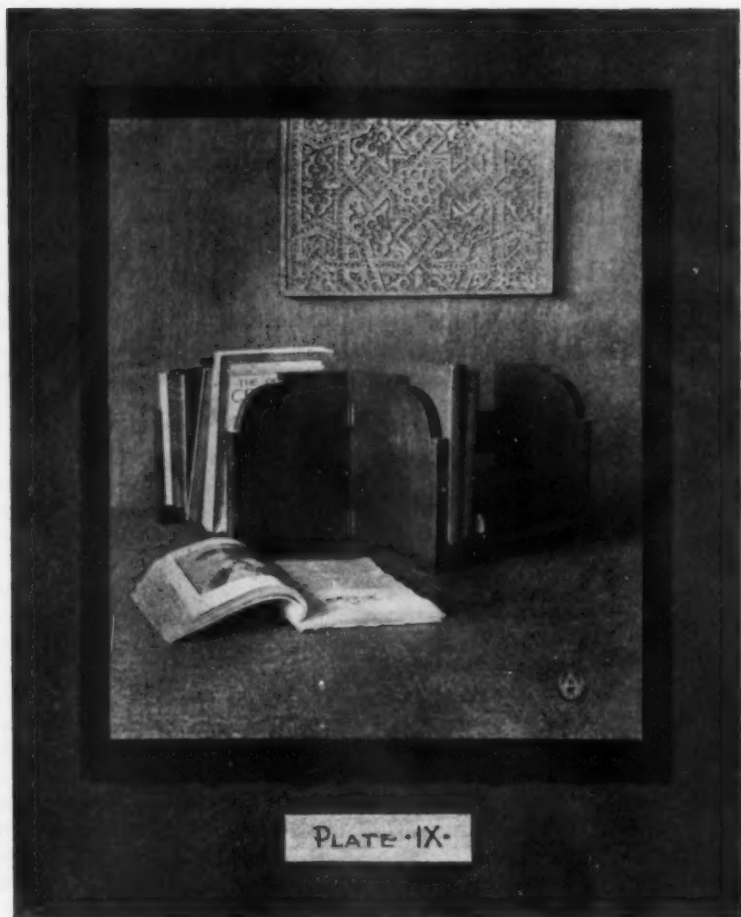
Legs that look sufficiently supporting must remain after cutting into the upright's lower edge. The height of this cut must not approach so near the shelf as to weaken the wood between the curves and the lower edge of the joints.

(a) Make a drawing one-half the size of the faces of two blanks arranged edge to edge as in the front view of the folded rack, Fig. 2. Considering this drawing of the blanks as one oblong, divided by a center line, Fig. 4, locate the points A and B, for cutting into the left and right edges, and draw a line, C. D., limiting the height of the cut into the lower edge of the blanks. Fold the paper on its center line that only the part of the oblong on the left of the center line will be visible.

(b) Start simply with oblique lines drawn from point B at different angles to the upper edge. Draw heavier the lines, such as B. E., which with the horizontal and vertical lines of the blank make the best proportioned shape. On each side of the center line locate two points limiting the cut into the lower edge of the blanks. From each of these points on the right of the center line sketch oblique lines to meet the line C. D. Select and draw heavier the oblique lines which with the line connecting their upper ends make the best proportions with the other lines of the drawing on the right of the center line.

(c) The straight line design on the left of the center line, Fig. 4, is more complex than the design on the right, being made of horizontal and vertical lines instead of oblique lines. It is the result, as is the design on the right of the center line, of selecting the best proportioned shape from several experimental sketches. Unfold the paper and hold an unframed, unbeveled, straight edge of a scrap of looking-glass on the center line. The looking-glass held vertically on the center line resting horizontally, Fig. 5, shows the reversed reflection of a design (see dot and dash lines). Together the design and its reflection in the glass have the appearance of a bisymmetrical design. Holding the looking-glass to get the bisymmetrical effect first of the design on the right, then on the left of the center line, select the preferred design and erase the other drawing.



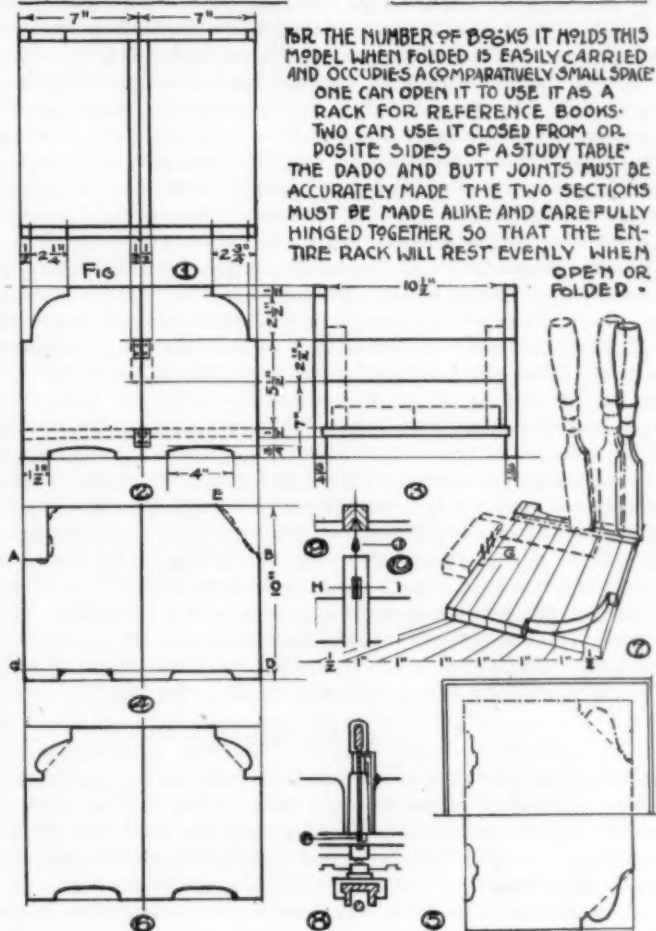


GRADE - VIII

• WILLIS B. ANTHONY •

### NORMAL AND CITY SCHOOLS-

- NORTH ADAMS - MASS.



(d) In place of the erased drawing experiment with a combination of other lines making a new design. The dotted lines in Figure 5 show a combination of horizontal and oblique lines. The dotted lines in Figure 6, a combination of horizontal, vertical and oblique lines. Line in heavier the best results of the trial sketches. Compare the bisymmetrical effects of the last design with the previous design on the other side of the center line. Do not reject and erase a design until it has been improved upon. Continue this practice of straight line designing and discrimination, first on one side of the center line, then on the other, until it is found impossible to improve the effect of the previous design.

(e) With paper folded on the center line cut on the straight lines of the design finally accepted. Fit and trace this straight line bisymmetrical design on the drawing of another oblong separated by a center line.

(f) Fold this paper on its center line. Experiment with several curved lines clinging closely to the straight lines of the design on the right of the center line. Select and draw heavier the most pleasing result of these trial curves.

(g) Departing more from the straight line design on the left than on the right of the center line, but still drawing curves strongly suggested by the straight lines, improve upon the curved line design drawn on the right of the center line. Judge of this improvement and select the better result from the bisymmetrical effects produced by again using the looking-glass.

(h) Make and fit an accurate enlarged drawing of the final accepted curved line design to fit in its place in a drawing of an upright blank of required size. Cut out this drawing to serve as a pattern of the uprights. In class work most of the uprights are rendered from these individual patterns. The best design selected by the class is sometimes cut from cardboard and used by a few members of the class dissatisfied with their own design.

### CONSTRUCTION

The stock for each piece of the rack is roughed out 1-2" longer and 1-2" wider than the finished dimensions of the blank. Plate X, Figs. 1, 2, 3. For class work it is always advisable in roughing out pieces as wide as the uprights and shelves, to cut them and keep them piled under weights heavy enough to prevent their warping.

(1a) Finish the width and the thickness of the four blanks for the uprights to specified dimensions, rendering the working surface on the side of the rough stock showing the poorer marking of the grain. Thus the better marked

face of the uprights will be visible on the outside of the rack and the poorer marked working surface which receives the joint will be hidden by the books.

Because of the long time taken in sawing with the coping saw so much from the four blanks for the uprights, the sawing of the curves may well be sent out to be done with a machine band saw. Those having had experience with a coping saw will appreciate the drudgery saving value of such machine work.

(b) Make two piles of two blanks each, with their working edges carefully arranged evenly at the same side of the pile. Nail the two blanks together through the waste left at the ends of the pieces when they were finished to the specified width and thickness of the blanks. Arranging the long vertical edges of the pattern even with the working edge of the blanks, trace the pattern of the uprights on the outer faces of each pair of blanks. Arrange corresponding parts of the tracings opposite each other and nail the two pairs of blanks together through the portions of the wood outside the curve lined portions of the design.

(c) After the sawing, smooth with a file the path of the saw on each pair of blanks. Between periods of work keep the pairs of uprights still nailed together, under heavy weights.

(2) Render one shelf according to specified dimensions. Render the surfaces flat at each end of the shelf especially, that it may fit tightly against the upper and lower edges of the joint in the uprights.

(3a) Using a mitre box render the ends of the blanks for the uprights of one section to specified dimensions.

(b) Locate on the working edge the upper and the lower edges of the joint, the exact thickness of the finished shelf apart. If knives are scarce in class work, chisels are used for lines that need to be accurately drawn. Draw both edges of the joint across the working surface of the blank, holding the bevel face of the chisel away from the blade of the try-square. (The dotted line drawing, Fig. 7, shows the try-square handle against the working edge and the chisel inclined away from the worker so its farther corner will do the marking.) Holding the upright in a vise, draw the lines of the joint part way across the edges of the uprights. Gauge a line showing the depth of the joint between these lines on the edges of the uprights.

(c) In a mitre box, saw inside the space between the lines that mark the width of the joint, with the saw 1-8" away from the line. Saw to the gauge lines that mark the depth of the joint on the edges of the upright. With a narrow chisel rough out the waste between the two "kerfs." This

affords an open space crossing the board, that the chips made in finishing the joints to the chisel lines can be turned into.

(d) Place the outer surface of the upright on a clean bench top. Set three-fourths of the edge of an inch chisel, with its beveled edge on the side of the waste, in the end of one chisel line, crossing the working surface of the upright. Drive the chisel down vertically, guided by the line on the edge of the upright. It is advisable to kneel or sit down that this line may be easier seen and more carefully followed. Turn the chip into the roughed out space. Set a quarter of the chisel edge against the edge of the joint just cut and the rest of the chisel in the line to be cut, that the new cut may be a straight continuation of the cut already made. (The full line drawing, Fig. 7, shows the chisel driven down for the first cut. The dot and dash line drawing shows the chisel in position for the second cut.) Drive the chisel the depth of the joint, tipping it in slightly after the first few blows that the tendency of making the joint narrower at the bottom than at the top may be avoided. Continue this method until 1-2" away from the upright's farther edge. Turn the upright that the line on the farther edge may be plainly seen. Complete the edge of the joint by rendering this end as the other end was rendered. Light blows must be used when passing the cut sawed into the base of the upright. Any pieces that chip off are saved and glued into place. Setting a narrower chisel in the gauge lines marking the depth of the joint drive these lines 1-2" in. Clean out the bottom of the joint until a straight edge held along the bottom of the joint touches the remains of the gauge lines that marked the depth of the joint.

A mitre box may well be used for rendering the edges of the joint in the second upright. It is a machine that a young woodworker should learn to operate as soon as he can appreciate its speed and accuracy of execution. He should see the care required in arranging the machine to work exactly where it should. He should see that all of the attention spread over a longer, slower hand process must be concentrated on a quicker machine process to prevent the machine from working out of bounds.

(e) It is noticeable before arranging the saw with the chisel lines, crossing the upright's working surface, that the blade is thicker than the line is wide. Hence the blade placed directly over the lines would saw away wood on each side of the line. This would make the joint too wide. Not only must the thickness of the saw be allowed for but the spread of the teeth as well. If the line is placed directly under the left face of the saw, the teeth that are set to the left would take away not only the line but wood on the

left of the line. The left line therefore must be arranged so that the teeth set to the left just drop into it.

(f) Move the wood in the box toward the right, with the saw lightly resting on it, until the teeth set to the left are seen and even heard to drop into the clean cut chisel or knife line. (The sectional view of the mitre box cut across the nearer edge of the upright resting in the box is shown in Figure 8. The left edge of the "kerf"—F—is even with the left chisel line that existed on the working surface and edges of the upright.) Saw along the lines at the right after slipping them under the saw teeth set to the right. Clean out the machine-made joint with chisel. Plane off the surfaces at the ends of the shelf if they fit too tight in the joints of the two uprights.

(g) Drill nail holes from the inside of the joint through to the outer surface of the uprights according to dimensions suggested in Figure 7. Nail the uprights and shelf together temporarily, leaving the nails so they can be easily withdrawn.

(4) Render the stretcher according to specified dimensions. It must be just long enough to slip into place between the uprights when the try-square shows them at right angles with the shelf as shown by the dotted line drawings in Figure 3.

(5) Trace on each upright the space covered by the end of the stretchers. Divide the space with a vertical center line. Drill a nail hole vertically through the middle of the center line. Drill two oblique nail holes on the center line an inch each side of the center line leaning the drill stock toward the ends of the center line. Fig. 7, G.

(6) Smooth, plane and sandpaper the four parts of the section

(7) Nail the shelf and uprights together permanently, countersinking the nails.

(8) Lightly restore the tracings of the ends of the stretcher on the inner surface of the uprights. Fit the ends of the stretcher in place. Starting the nails where the drill came through the outer surface of the uprights, drive them through the drilled holes into the ends of the stretcher. Countersink these nails. The oblique drill holes cause the two nails to separate as they enter the stretcher. This spreading of the nails tends to hold the stretcher more permanently in place.

(9) Following the same directions render the other section of the book rack.

The spaces cut to be occupied by the plates of the upper hinge are shown in the sectional top view, Fig. 9, cut on the line, H. I., through the front view,

Fig. 10, of a portion of the uprights and stretchers of the opened book rack. The head of a hinge consists of the pin and that portion of the plates that is bent around the pins. When the book rack is open the hinge is closed and only its head is visible, the plates of the hinge being set into the hidden surfaces of the uprights.

(10 a) Gauge the width of the hinge plates in place on the surface of the uprights. Mark with a chisel, guided by a try-square, the height of the plates. Gauge on the edge of the uprights half the thickness of the hinge in top view at point, J. (Between Figs. 9 and 10.) Drive in the chisel and gauge lines to their required depth and carefully chisel out the space bounded by them.

(b) With the sections of the rack resting on a flat surface together, as when the rack is closed, fit and screw the hinges to place.

(11) Put stained putty in the nail holes and wherever needed. Sandpaper the rack to a smooth finish with fine sandpaper. Stain with a color suggested by the covers of any particular books that may occupy the rack. Thus the rack like a picture frame repeats in a dull, dark tone any prevailing color that it serves to hold. After twenty-four hours rub with wax and shine with a fine waste. Clean the hinges with turpentine and metal polish.

WILLIS B. ANTHONY

Adams, Massachusetts





## THE SEWING ROOM

### A TRAVELER'S OUTFIT

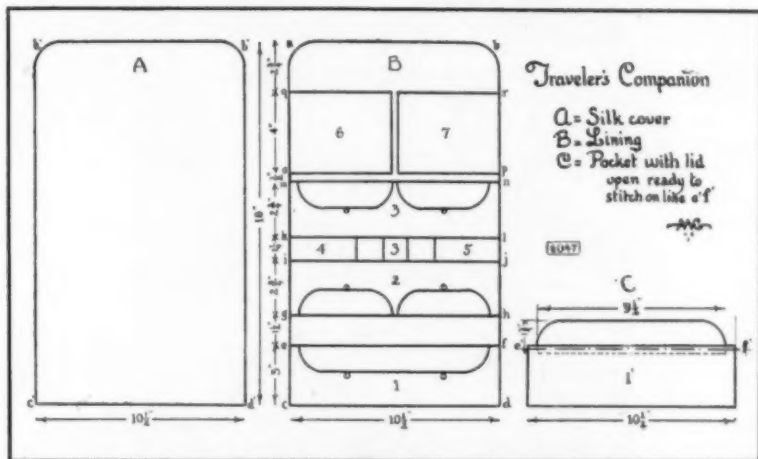
#### V

CONSTANCE developed the Traveler's Companion. She claimed this had advantages over the many smaller bags which at the critical moment of one *en route* might be lurking in the hidden recesses of the suit case.

#### DIAGRAMS

A, Silk cover; B, Stork sheeting lining; C, Pocket with pocket lid ready to stitch on line ef.

Pockets: 1, Comb; 4 and 5, Tooth Brush; 6, Sponge; 7, Soap box.



Cut plaided silk cover 10 1-2" x 18". Stork sheeting lining, 10 1-2" x 18". Round two corners of cover and lining. See diagram.

Cut pockets 1, 2, 3, 10 1-2" x 3"; pockets 4 and 5, 3 1-4" x 3 1-4"; pockets 6 and 7, 5" x 5".

Cut one pocket lid, 9 1-2" x 1 3-4"; four pocket lids, 3 3-4" x 1 3-4"; one strap, 3" x 1 1-4".

Stitch white binding ribbon on one side of pockets 1, 2, 3. The bound edge corresponds to ef, gh, mn the horizontal opening of the pockets. Pockets



4, 5, 6, 7, have a vertical opening toward the central line xy. Bind one side of pockets 4, 5. Baste binding on three sides of pockets 6, 7. Stitch the included side only. Bind the pocket lids on each side, except the straight one. Bind the longer sides of the strap.

With light pencil lines indicate, on the lining, lines ef, gh, ij, kl, mn, op, qr. The figures on diagram B locate the lines. Arrange the lid of pocket 1 as shown by dotted line in diagram C. Stitch on line ef; 1-4" allowed for seam. Turn back to position. In the same way adjust two short lids on line gh for pocket 2; two lids on mn for pocket 3.

Lay a box plait in pockets 4, 5, making the width 1 3-4". Adjust to the lining, the opening at st.; the sides extending 1-4" beyond lines kt and is, shown by dotted lines in diagram. In the same way adjust pocket 5, and the strap in center of the space at w.

Seam pockets 2 on line ij; pocket 3 on line kl. This stitching also fastens sides of pockets 4 and 5 and the ends of the strap. Lay box plait in pockets 6, 7, reducing width to 4". Adjust on lining with vertical opening toward central line xy, sides on lines op, qr. Stitch the sides. Fasten loops of white elastic cord on the lids of the pockets, buttons on the pockets. See diagram B. Pockets 2 and 3 may be divided by vertical stitching along line xy. Fit the completed lining to the silk cover. Bind with ribbon. At x fasten 3-4 yd. ribbon.

A practical substitute for the silk is Anderson's fine plaided gingham.

#### SISTER MAY

##### Box 23

Granby, Massachusetts

## EDITORIAL

**A**MONG the resolves appropriate to the New Year season none is more legitimate to the teacher than a resolve to make the next summer vacation a means of promoting power to teach. Such power may be promoted by an escape into the wild, where worn-out nerves may be renewed, and flabby muscles made strong again. Perhaps it may be promoted by attendance upon a summer school where the empty reservoirs of knowledge may be refilled, and the played-out batteries of power re-charged. Perhaps it may be promoted by travel, especially such travel as a company of us enjoyed last summer.

I never would have been of the party but for my friend Ralph. Ralph was a teacher, who had worked himself into a glow of enthusiasm over travel in Greece. Early in the winter he began to write me about his hopes and fears for a Greek trip, and to urge me to go. His arguments were unanswerable. Here is a sample:

(1) A vacation should promote the power to teach well. (2) A teacher of ancient history is likely to perpetuate fancies unless he has seen the ancient world. (3) A teacher of the classics is almost certain to deal with mere word endings unless he has walked in Hellas and sailed the Mediterranean. (4) A teacher of art is attempting to do business on too small capital who has not enriched his mind at the sources of art, in Crete and Delos, Olympia and Athens. (5) Any teacher who prizes culture should look to the rock whence it was hewn and that rock is principally Pentelicon in Attica. In other words, to appreciate the new world and help to make a better, one must visit the old and study it. In the last analysis that old world is Greece. Into Greece the ancient arts of Assyria, Phoenicia, Egypt, and the islands of the sea, were poured, and out of Greece came our science and medicine, our history and literature, our philosophy and our art.

I had been in Greece, but that was before Dörpfeldt and Evans had uncovered the oldest Olympia and Knossos. I had discussed with Ralph all the inconveniences and annoyances of travel in that cut-up country of an unknown tongue,—the waitings for steamers to take one to the various islands and

again to take one away, the lack of hotels in hamlets near the important classical sites; the long, hot, dusty rides thus involved from the centers of accommodation; the uncertainty about the quality of water in that rainless country; lack of railroad accommodation; the misfortunes of being "out of season," as the average teacher must be; the handicap of ignorance of modern Greek in a country where those upon whom one must frequently depend for information do not know English, French, or German; and lastly, the need of intelligent guides, guides who know what they are talking about, who have eyes to see and who can teach others to see.

"Well," said Ralph, at last, "there is but one thing to do; we must go in our own private yacht, and take our guides with us!"

"Of course," I replied; "but that is impossible."

"Everything is impossible," snapped Ralph, "until somebody does it."

Four months after our last conversation, I received a letter from Ralph, which began, "Eureka! We are going to Greece in our private yacht!"

I need not go into details. Ralph proved himself a genius. He found a yacht "made to order," worked up a party of thirty-four, and started us across the Atlantic on a liner, Memorial Day, 1908—and on Saturday, June 13th, put us on board the yacht in the Bay of Naples.

Even the most sanguine of us were surprised with Ralph's success. When we stepped on board we found ourselves on a spacious deck beneath a wide, dark blue canopy. Six dining tables awaited us at one end, and at the other, lounges and easy chairs, wicker divans, and tables with guide books and translations of the classic authors, inviting us to rest and rejoice in our inheritance. On the deck below were staterooms of canvas,

allowing free passage to the air, and bath rooms with running water and obedient showers. In short, our craft allowed us to live in the open air, to fare sumptuously every day, and to wander at our own sweet will, from one classic shrine to another, freer than far-famed royal Odysseus.

Before we could find seats at the tables, the yacht was steaming away for the Blue Grotto, and that evening we saw the sun flame home to his rest from the crest of Capri. Within thirty hours, we had seen the three still active giants of the world of fable, Vesuvius, Stromboli, and Ætna, and passed safely between Scylla and Charybdis,—a fearsome strait even under a summer sun, and viewed from the deck of a powerful ship three times the size of the Argo.

Ralph had gotten together a select company. First, and foremost always, stood the Master, a tall, black-bearded man, a veritable Greek (if one may trust the Fayum portraits) who knew Greek history, root and branch, and who could thrill us with it from any hilltop in the Hellenic world. Ralph found him in a Western university,—the Master, and that silvery lady, his wife, whom everybody loved. Next came the Professor, a man with the body of an Apollo, and the innocent face of a child; an architect by profession, who having dug foundations in every country, knew the history of architecture from the inside, and having been born a teacher, and having acquired skill as a draughtsman, could re-create any old temple age by age before our wondering eyes. The third in our group of "Leaders," as we came to call them, was the Craftsman. He could draw Greek curves on the blackboard without apparent effort, cut a Greek rosette from paper while we were still wondering over the first fold, sketch the main lines of a map, a landscape, a statue, or a temple, or almost anything else, in a twinkling, and make us all see beauty at every turn.

Then came that notable group of leaders-upon-occasion: The Scholar from the middle West—a Latin wonder; the Philosopher from the Northwest—a Greek wit; the Teacher from the far West—lover of beauty in nature and art, lover of literature and science, but more passionate lover of pupils; the Musician from the East—erudite, keen, genial, and as delightful, almost, as that quaint and charming lady, his wife.

The other members of the party were of marked individuality: The stately Abbess from Ohio; the Nun from Wisconsin, who enjoyed everything and said nothing; and the Vestal from Oberlin, with fair face and coral badge of office; the Singer, an 18th century English maiden with a 20th century voice; the Supervisor, a merry lady who made her own rare jewelry; the Student, happy and industrious all day; the Virginian, from a southern college, at home anywhere in several languages; the Academician and the Collegian, wholesome teachers, satisfactorily American; the Rogue, conscientious teacher of mechanics in an art school; the Sightseer, a priceless teacher of little children—off duty; the Chaperone, a matronly auntie from the middle West; and last but not least in this group, she whom we all called simply, Mademoiselle.

The group of "eligible" men included a good-natured Cynic with laughing eyes and mellow voice; an indefatigable Photographer who knew how; a Scientist, learned and sure, who purchased wisely; the Conductor-in-training, friend of all and loved of all; and lastly, but really first, the Young Man, mirror of fashion and model traveler. Equally notable, were the calm Physician and his handsome and intelligent wife; the Philanthropist, who would rather give than take; and the Providential Addition, a quartette of charming girls of marriageable age, who came along "for the fun of it," and who proved to be the red wine of the feast.



Ah! such a goodly company! Shall we ever see the like again? Such helpful companionship! Such stories and songs; such wit and laughter! The cruise was a Canterbury Pilgrimage on ship-board, our yacht was the Wayside Inn afloat!

If I could put this cruise in song  
And tell what we enjoyed! . . .

We climbed up to old Taormina and stood in its giant theatre at midnight under a full moon. We sat upon the ruins of the citadel of Syracuse while the Master peopled sea and plain, with armed men who fought again that battle so fateful for Athens. We anchored off Katakalon, and went by special train to Olympia, where the Professor convincingly re-arranged the Chariot Race Pediment for us, the Craftsman revealed fresh beauties in the Hermes and the Victory, and Dr. Dörpfeldt, whom we had the good fortune to catch "at home," told us of his recent discoveries and showed us his latest finds.

We steamed through the sapphire sea to Crete, that England of an age before the bulrush ark of Moses floated on the Nile. We followed the steps of Theseus through the Cretan labyrinth, saw the Greek youths and maidens contending with the Minotaur, visited the royal apartments of the Queens of Knossos, saw their jewels in the museum of Kandia, and met Dr. Evans, whose wonderful discoveries entitle him to the honor of being called the Father of the Minoans.

For two days our good ship lay in the beautiful bay of Nauphia while we climbed to the heights of Mycenae, "in the innermost corner of Argos;" explored "wall-girt Tyros," and drove to Epidaurus, the fashionable psycho-physical sanitarium of the ancient world. Then we visited Delos, disentangled its ruinous plan, walked upon the shore of its sacred lake, worshipped in the prehistoric shrine of Apollo, half way up the mountain

side, and stood on the tip top of Mount Kynthos, the hub of the Cyclades.

Our ship steamed past the tombs of Achilles and Patroclus, and entered the Hellespont, past the site of Xerxes' bridge of boats, past the point where Leander swam to Hero for the last time, and where all the armies of the ancient world crossed from Asia to Europe and from Europe to Asia. After a night on the sea of Marmora, we traversed the river that makes glad an earthly paradise, the Bosphorus, lined with picturesque castles, glittering palaces, quaint houses, and venerable trees, making fresh pictures at every turn, and then anchored off the Golden Horn.

At Constantinople we stood within the confines of the oldest Greek city, drove across the Roman city, passed through the massive walls of the Byzantine City, and stood on the heights of St. Eyub overlooking the modern city. We rejoiced in the glory of mosaic in the little church where St. Irene worshipped; worshipped for ourselves beneath the vast dome of Santa Sophia, that widowed queen of churches, precious, wonderful; climbed the Galata tower and saw in imagination the Crescent wrest the city from the Cross, and there longed for the day when the abomination of desolation would be overpast.

In the great bazaar we feasted our eyes upon the peculiar treasures of the East brought in caravans from strange lands across leagues of burning sand, and then boarded our yacht glad of a floating hotel where neither dogs nor beggars could intrude and where the peculiar treasures of the West could be ours again.

But what words can ever suggest the beauty of the Approach to Athens! The fascination of watching the solid mountains slip noiselessly one behind another and slide into position for the supreme moment of the composition, as we approached,—the

moment when above Philopapous rises the Acropolis, and above the Acropolis, Lykabettus, and above Lykabettus, Pentelicon,—is something to be appreciated only when presented in three dimensions, above a dancing sea, and beneath a rippling atmosphere of liquid sunlight.

A mere enumeration of the delights of Athens,—the Dipylon treasures, the Mycenæan splendors, the Acropolis wonders; the memories inspired by Kalona and the Pnyx; the experiences of the Pantheon, at sunset, the Stadion in the afterglow, the Olympion by moonlight; the inspirations of the Acropolis as interpreted by the Professor, of the museum as the Craftsman saw it, and of the Parthenon sculpture recreated in situ by the Master,—is enough to fire the enthusiasm of the well informed and to sting the curiosity of the open minded. Such mornings of joyful growth, such evenings of happy feasting beneath the stars, such nights of perfect rest in the sea-cooled air, made each day a festival.

Then we sailed through Salamis while the Master described the battle and identified its strategic points. We tramped over Eleusis under the unerring guidance of the Professor to whom these labyrinthine plans of superimposed temples, colonnades, and gateways,—the modern Elusinean mysteries—were less mysterious.

Two hours before sunset the "Athena" lay off Ægina. Put ashore on this neglected mountain island, we followed the rocky bed of a wet-weather torrent, amid stunted pines and starved shrubs of classic pedigree, to the crest where still lives the brave little conqueror of three milleniums of years. She is maimed and scarred—this temple queen,—and worn with her long vigil, but there she sits with head erect, her fine old face flushed morning and evening beneath the lingering kisses of Apollo. We explored every nook and corner of this august shrine, and saw with our

own eyes the foundations of its first temple, foundations laid before the dawn of history when pebbles had they for bricks and clay had they for mortar. Then we sat together on the western terrace and saw the sun sink into the sea of glass mingled with fire, and the heaps of flaming cloud burn down to red ashes, and the dark of the soft night rise out of the eastern sea. We stayed until Ægina grew pale beneath the cold glances of Diana. Then we went down thoughtfully by twos and threes, to the whispering ledges of the sea wall, took launch to the "Athena," and steamed away, feasting, into the purple west.

At midnight we traversed the Corinthian Canal, its steep high walls steeper and higher in the darkness, and the next morning, landing at Itea, took mules and carriages for Delphi. Through extensive olive groves, up a winding mountain road, past a picturesque village or two, up, terrace after terrace, of the foot hills of Parnassus, we attained at last the height of our ambition, the mountain of the oracle. After such a climb we were ready to exclaim with Emerson:

Never from lips of cunning fell  
The thrilling Delphic oracle;

for only men dead in earnest would have sought it, and only solid satisfaction spread abroad could have popularized it.

The museum of Delphi is one of the richest in Greece, judged by its fruits in the brain of the student. Here the whole history of Greek art from its archaic childhood to its Roman old age may be studied from originals. The fragments called forth all our reserves,—the Master, the Professor, the Craftsman, the Scholar, and the Musician, all had a voice in interpreting to us the wonders of the place. And when we went out for lunch, at last, we left the Professor perched aloft on a stepladder before the face of a bronze miracle, dictating observations to the Pho-

tographer, and measuring, on suspicion of a new canon of the human figure!

Under Agamemnon's oak the "Athena's" chief steward had spread our lunch. There we ate and drank, talked and laughed, bargaining the while, intermittently, with good-natured Greeks, for beads and rare embroideries from inland provinces. Then we drank from the Castalian spring, consulted the oracle itself, under guidance of the Professor, and climbed to the threshing floor of Agricola, or some other worthy, for the view,—“the finest view in all Greece,” as the Master assured us, though he had shown us six other “finest” views—and as usual we agreed with him.

But we had still finer views as we descended to Itea at sunset. Northward Parnassus frowned and sulked gloomily beneath leaden clouds; the muses hid themselves in thick darkness. But away to the south the mountains of the Peloponnesus smiled and beamed invitingly, bathed in the rosy gold of full sunlight. Above the violet sea the hills stood in ascending ranks, each more delicately beautiful, until lost in a mystery of glory, celestial in radiance, and, in its power to command the imagination, almost divine. That last evening in Attica brought the supreme revelation of the infinite beauty of Athena, the Queen of the Air.

Sailing away into the west that night, homeward bound, we confessed to one another our individual satisfactions. For one Greek history had come alive; for another the geography of the Iliad had cleared; for a third Virgil had become glorified afresh. One had come to Greece for fun and was returning with great resolves; another would rewrite her history of Greek art; the Professor would revise his lectures; the Craftsman would design more intelligently and draw with a keener eye; the Student had learned how to use museums; the Musician had suggestions for new melodies; the Teacher would teach with renewed enthu-

siasm and with more evident effect. We all agreed that our conceptions of the ancient world, especially of the earliest Hellenic world, had been re-arranged, enriched, and vivified, and that we would return to our work refreshed and invigorated in body and in spirit. In a word we were unanimous in voting the Greek Cruise a supreme success. As one put it, "I pity all my friends who were not of the party."

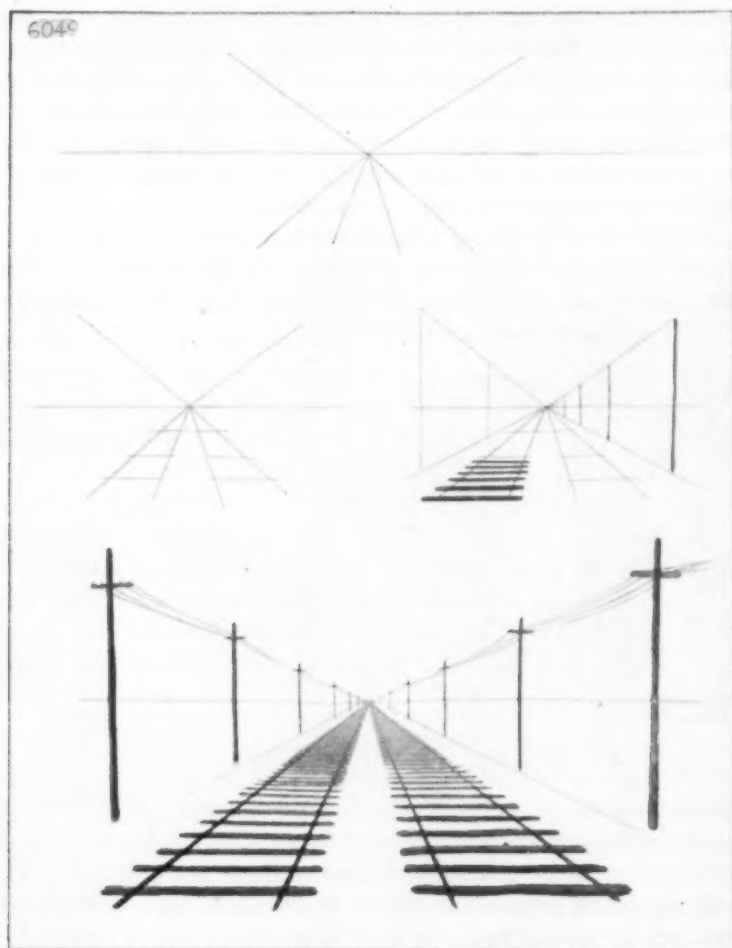
Ralph himself was so enthusiastic that he wrote home resigning his position. "This sort of thing is the life for me!" he said, with conviction; "I shall have an Athena party every summer."

He is now making up his party for 1909!

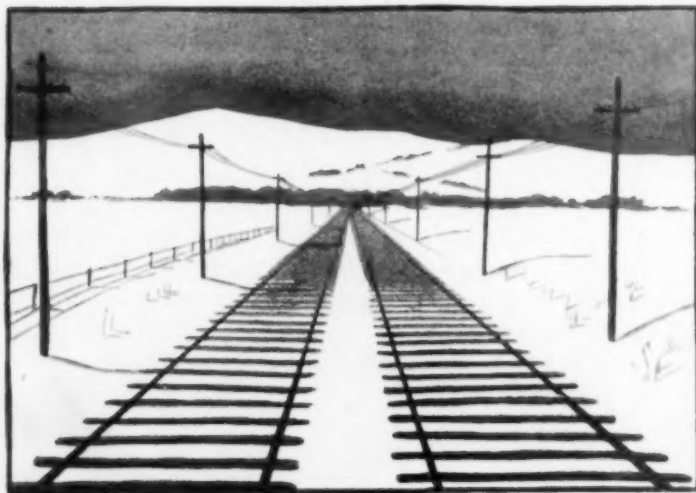
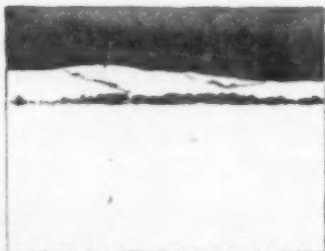
¶ Mr. Keller's pedigreed and highpriced bulldog on the cover is a symbol of the quality of mind required to keep New Year's resolutions, and to learn model and object drawing. The quality is somewhat rare, so rare indeed that its name is not in the dictionary; but whoever has it is sure to win out. Hangtoitiveness is the precious quality. In boys and pups alike it is largely attributable to good ancestry; and yet individual provocation and preference are somewhat responsible, and must not be forgotten in teaching. Last year the pictorial booklet proved worth while, merely as a means of promoting hangtoitiveness in object drawing. It is one of the

"Many baits and guileful spells  
To inveigle and invite the unwary sense,"

which the teacher must use to insure success. Miss Ball of San Francisco, gives her pupils exercise in "Seeing Appearances," by means of large objects like wastebaskets and water buckets hung up in the schoolroom where all can see them. Each one is drawn in six or eight different positions before it is left for another model. Only practice makes perfect in model and object drawing.







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¶ The contributors this month are all teachers of proven ability in this phase of school work. Miss Potter has taught children to draw well in Johnstown, "ever since the flood;" Miss Snow made a reputation as a successful teacher of children in Minneapolis, and is now known throughout the country as a successful teacher of teachers; Mr. Hammock has taught and supervised

as a regular teacher, principal and superintendent, has studied art abroad, has exhibited in the United States as an artist, and has recently made another reputation as an author. Miss Norton is a gifted and popular teacher in Pratt Institute. All these speak from experience, and therefore with conviction. Their contributions can not fail of being helpful.

¶ Mr. Fred H. Daniels of Newton is another successful teacher of model and object drawing. He recently sent me the drawings reproduced on pages 508 and 509, with the following brief comment:

The railroad track is a jolly good thing for seventh to ninth grade pupils. The sheets show the steps to be taken with and without the background of hills (a background appropriate for object drawing comes in January and February). We make one sheet, with common school ink (always blue when diluted), the sky and distant trees being put in very simply as you see.

¶ The illustrations in Miss Soper's report on the London Exhibition show that good object drawing is prized abroad, and secured; and as for the illustrations in Mr. Webb's article on Burne-Jones,—well, all the world knows how carefully this prince of the pre-Raphaelite masters worked out all his drawings. Perhaps it might be well right now to turn to the Correspondence section and read what Miss Lesser has to say. The word of a trained specialist employed in drawing for magazines which lead in costume design is well worth thoughtful consideration.

¶ The Calendar for January holds the oak in honor. Let the children bring a spray with dry leaves and an oak-apple, and with the aid of the object design the panels. If the design is to be colored use the side of the crayon and brush in lightly a dull orange on the oak-apple, and a dull red on the leaves. With the end of the crayon, touch in dull violet-red on the twigs. A central line of red may be added in each letter of January, and dots of violet may supplement the dots of white around the letters.

Touches of orange will brighten the little water jugs (of Aquarius, the sign of the month) in the heading only. A line of orange



may be added on the outer edge of the enclosing line around the whole.

¶ The art of addressing envelopes seems to require attention in schools. Postmaster General Meyer says that about 40,000 pieces of mail matter are received in the Division of Dead Letters every day, a large portion of which are improperly addressed

or bear no return address. This has led to the issue of the following order:

Office of the Postmaster General,  
Washington, D. C., Sept. 18, 1908.

Order No. 1742.

Postmasters are hereby directed to confer with their local school authorities with the view of adopting the most effective method of instructing school children as to the organization and operations of the postal service. These instructions should cover such features of the service as the delivery of the mails, the classification of mail matter, the registry and money order systems, and particularly the proper addressing of letters and the importance of placing return cards on envelopes. Postmasters should arrange, if possible, to deliver personal talks to the pupils on these subjects and should give teachers access to the Postal Guide and the Postal Laws and Regulations and render them every assistance in securing necessary information.

G. v. L. MEYER,  
Postmaster General.

To assist in carrying out this order the "Form of Address for Letters" will be incorporated in the edition of the Pamphlet of General Postal Information which is about to be printed. The November number of the Official Postal Guide contains instructions to postmasters to furnish the school authorities within the delivery of their respective post offices a sufficient number of these pamphlets to supply each teacher with one. The pamphlets will be sent to postmasters by the Division of Supplies of the Post Office Department on requisition; therefore in some cases it may help if teachers ask the local postmasters for the pamphlets.

## CORRESPONDENCE

### On the need of training in Drawing.

Dear Mr. Bailey:—

On the page "Correspondence" you touch upon something we were discussing this summer and one, an expert in making and criticising drawings and designs for the fashion magazines, was present and gave her views. She told us of her own difficulty in training herself, gave the public school teaching a severe criticism and incidentally gave us much food for thought.

I think if her views were published they would do a great deal for some ambitious students who wish (to quote from your own editorial) "to canter before they can trot."

The name of this fashion designer and critic is Miss Elizabeth Lesser. Wishing you every good wish for this work, I am sincerely,

M. E. T.

Mr. Henry Turner Bailey,

Dear Sir:—In reply to your letter I am happy to send you my idea of the drawing as it is taught in the public schools of this city.

A few years ago, before I became a designer of fashions for magazine publishers, I taught private classes in my own studio. Most of my pupils came from Art schools to take special lessons in drawing and water colors. Some were beginners and others were advanced and showed both talent and ability. I also had two supervisors of the drawing in public schools of this city who came for lessons in water color. Their drawing was not up to the standard of some of the other girls who were only "students." We had many talks about Art and about teaching "Art" in the schools. Finally one of my girls who is now pursuing her studies in Paris, came to me after the afternoon's work was over and told me that she intended to "make a try to get into a position as teacher of drawing in the public schools." I encouraged her in her idea, and told her that she "certainly knew enough about drawing to teach the children, and it would be a very sensible thing to do, besides the practice."

She spent weeks trying to get a place. She learned that in order to teach Art in the schools she would have to take up a system that would take months of study, and then wait until she got a place. She began, but after many weeks she found that it would take her away from Art altogether and so gave it up. Since then I have learned more about teaching in the schools, and although our Art schools are turning out thousands of young men and women every year to make their way, none can get a position in the public schools unless they take up a course in Normal training which does not mean they should be artists, but that they can pass the examination according to the system taught. There must be something wrong with our Art schools or

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## CORRESPONDENCE

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there is something wrong about the way teachers are trained for teaching who are graduated from the Normal school, for the drawing is now almost the least that is required from a drawing teacher.

During the past year it has been my pleasure to have several very interesting talks with one or two drawing teachers, and also to frequently dine with a young woman, an elementary teacher in the public schools. It was through her kindness I had the privilege of reading her "Course of Study and Syllabuses in Drawing," a little book that tells that Grade A and B (elementary, remember) are to be taught, "pictorial drawing, decorative design and its application, color, and the study of pictures and other works of art." I looked farther and found that "the time per week given to drawing is 120 minutes to be divided into periods for lessons in drawing and applied design." I saw on the next page, to "avoid combinations of brilliant colors. Aim to secure harmonious combination of tones, or a standard of intermediate colors, or neutrals."

"This is to be taught to children!" I returned the little book to its owner and put a few questions to her in regard to her drawing classes. She told me that only about seven out of the forty pupils she has to teach show the slightest talent for drawing. And they have to be assisted by the teacher. The work for exhibitions "is gone over and cleared up." "But you should see the lovely card cases, paper holders, booklets, and the piano cover!" She explained how the cover for the piano was made of cloth with an original design stenciled on it with art shades that took weeks to do, of the burnt leather cases with original designs made by the pupils, and many other equally interesting things that were done. In the end I asked her if her classes could draw the outline of an apple so it would look like an apple and not like a receding ball. She replied, "That sounds simple, but last week we tried it and I found it pretty nearly impossible to make the place for the stem as it grew in the apple. But simple things are always hardest to do."

These were the words of one of the brightest teachers engaged in public school work. I can see how complex her work is both for herself as teacher and for the pupil. We all know that things have to be made simple for the beginner and paths laid out by the instructor must be such as will be least liable to prove confusing to inexperienced minds, and the first and last thing to teach a drawing class is to learn to draw. I will have to say that as I understand the present methods it is to leave the drawing out.

Yours truly,  
Elizabeth Lesser.

The following gives a good suggestion:

608 Van Dyck Studios,  
939 Eighth Avenue, New York.  
November 23, 1908.

Dear Mr. Bailey:—

When writing you recently in acknowledgment of the splendid notice you gave us, I did not have time to refer to something that occurred to me in looking over Mr. Allen's book-plate article, which was, that for those that cannot afford to have a printing-plate made from their design, the ordinary negative from which even blue prints can be made is not a bad substitute, and something to encourage the younger element in the care of, and interest in books.

The making of plate-holders for such printing could be taken up as the other carpenter work is by the children themselves, as they need be but very simple.

It is a glorious work, this making education attractive to the children; in no other way could the nation be so much benefited.

I have always known your excellent School Arts Book through my friends who use it in their work.

Yours very truly,  
Pauline I. Maclean.

Another good suggestion:

My dear Mr. Bailey:—

While every artist who draws for photo-reproduction makes constant use of the double concave lens or "reducing glass" few seem to have realized its value for Art teachers and students.

The fundamental idea of all teaching is to enable the students to criticise their work intelligently and improve it.

The commonest method used by Art teachers is to require the pupil to step away from his work and look at it from a distance.

This is a good method but in a large class the disturbance caused is so great and laying down and picking up the tools is so troublesome that it prevents sufficient critical study.

The reducing glass gives the same results as moving away from the work, without disturbance or trouble.

The physiological action is something like this: when observation of a given object is continued beyond a certain length of time from a given spot,



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## CORRESPONDENCE

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the nerves receiving the sensation gradually lose their power of discrimination owing to the long continued action of a single stimulus; the reducing glass or change of position shifts this stimulus to a fresh set of nerves or changes the stimulus, which amounts to the same thing, and our powers of comparison are renewed.

The reducing glass is valuable as a view finder to select compositions, to criticise drawing, values, and color. It is especially valuable in teaching perspective as it furnishes the "picture plane." It should reduce the time of learning shadow color two-thirds.

It is really amusing to watch the expression on the face of an Art student when he is lent the reducing glass for the first time after having struggled with a subject so long that all sense of drawing, values and color is practically dead.

No comment is necessary; the lens tells everything you could, and a lot besides. It will not teach the laws of design and composition except indirectly by the development of taste caused by improved facility and accuracy, but as an aid to accurate observation nothing can be compared with it. The cost is trifling, the Rochester art stores selling them one and one-half inches in diameter at 20 cents each. This is a handy size to carry in the pocket. The one I use I have carried five years and it is good for five more, unless I break it.

Yours, sincerely,  
Schuyler Bull,  
Rochester, N. Y.

## THE ARTS LIBRARY

**A**MONG the many illustrated books for children which appear in time for the Christmas trade, some few are always to be found having a permanent 'esthetic value and worthy of a place in an arts library as reference material in design, representation, composition, and color. Perhaps the best in this class for the current year are the following:

**Dream Blocks.** By Aileen Cleveland Higgins. Illustrated by Jessie Willcox Smith. Pages 8 x 11. Duffield & Company. \$1.50.

This handsome volume contains fifteen full page colored plates full of the spirit of childhood always so charmingly set forth by this gifted artist.

**The Orphant Annie Book.** By James Whitcomb Riley. Illustrated by Ethel Franklin Betts. Pages 11 x 12. Bobbs-Merrill Co. \$1.50.

There are several full page plates in color and many drawings in pen outline with delicate flat coloring. There are handsome ornamental borders in color.

**Childhood.** By Githa Sowerby. Illustrations by Millicent Sowerby. Pages 8 x 10. Duffield & Company. \$1.50.

Twelve full page plates richly colored. Many outline drawings with the pen, tastefully colored.

**The Happychaps.** By Carolyn Wells. Illustrations by Harrison Cady. About 8 x 10. The Century Company. \$1.50.

This book does for the insect what Æsop did for the animal world, except that the humanizing in this particular case is largely the work of the wonderfully clever artist. The illustrations are for the most part in pen outline, very much alive and quite captivating.

**Tommy Trot's Visit to Santa Claus.** By Thomas Nelson Page. Illustrated by Victor C. Anderson. Pages about 5 x 8. Charles Scribner's Sons. \$1.

Six full page plates in color. The artist has added a new charm to the well known text.

## BOOK REVIEWS

**Problems in Mechanical Drawing.** By Charles A. Bennett. 100 pages 6 x 9 1-2. The Manual Arts Press, Peoria, Ill. \$1.

Among the many books on mechanical drawing this is unique, in that but few of the plates are finished. Each plate requires an additional view or section, development, or position of the model. This feature alone places the book almost in a class by itself. The book covers the ground of a first year high school course, but the first part of it is not too difficult for the pupils of the upper grammar grades. Public school students would need a trained teacher to interpret the book to them, but adults already engaged in the trades and wishing to acquire by themselves a more complete knowledge of mechanical drawing would find this book of unusual helpfulness. The plates, by Fred D. Crawshaw, are admirably clear and well arranged, without exaggeration or pretence, and present an orderly course from beginning to end. The problems are divided into groups, and in each group the problems are arranged approximately in the order of difficulty. Beginning with straight lines, circles, and tangents, the groups include projection, revolution of solids, development of prisms, pyramids, cylinders, and cones, intersections, working drawings, and isometric drawings. Two plates of lettering suitable for mechanical drawings complete the series. This book, like Dr. Marble's famous Worcester course of study, seems to have been arranged "upon a presumption of brains."

**The Essentials of Woodworking.** By Ira S. Griffith. 182 pages 5 1-2 x 8. Fully illustrated. The Manual Arts Press, Peoria, Ill. \$1.25.

A person wishing to become familiar with the common woodworking tools, their care and use, could hardly do better than to study this book. It is well winnowed; hardly a sentence could be spared; hardly an illustration (of which there are nearly three hundred) could be omitted. These illustrations, by E. V. Lawrence, are clear pen drawings in outline with suggested light and shade. They are naïve pre-Raphaelite drawings full of errors but having the merit of illustrating perfectly in every case the point under consideration. The author says he does not expect the book to be studied chapter by chapter consecutively, but rather topically as the work of a class may require. The study of a given topic from this book will prepare the student to use his tools more intelligently and to work out his problem with less waste

of time and material. The only thing the book lacks is a complete index. When a boy wishes to know about stains, about a dove-tail joint, about boring a hole, or using a jack plane, he ought to be able by means of an index to turn immediately to the paragraph required. The table of contents, as full as it is, is not sufficient. The author is director of manual training, Oak Park, Ill., and department editor of the *American Carpenter and Builder*.

**Thirteen Good Animals. A Book for Children.** 26 pages 10 x 10. 13 plates. Frontispiece in colors. The Davis Press, Worcester, Mass. 75 cents.

This striking volume is the result of a combination of the wisdom of William J. Long, the skill of Henry G. Keller, and the wit of Elizabeth Kellogg. The thirteen domestic animals are those which in Mr. Long's opinion have been of largest service to mankind. They are represented with astonishingly lifelike brush drawings in bold outline, and memorialized in clever rhymes. The rhymes reflect the child's point of view and stick in the mind like a personal compliment. The frontispiece gives a suggestion for the coloring of the other plates by means of flat washes of water-color. The end papers are symbolical of that which saved all these animals for our use. These thirteen animals are good for children not only at Christmas but all the year round.

**Report of the Commissioner of Education, 1907. Volume 1.**

Dr. Brown is to be commended for issuing reports before their contents becomes ancient history. In addition to the usual features, there is a chapter on school playgrounds by Henry S. Curtis, and an interesting section on current topics including a review of the movement for industrial education in cities, summer camps for boys, and teachers' pensions. Chapter 17 gives educational periodicals published in the United States, and chapter 18, an educational directory. The most astonishing section in this report, however, is chapter 2 containing a list of the writings of Dr. Harris. There are 479 titles. The list is at once inspiring and dispiriting. Compared with the work of almost any other educator in the United States, this output, from the "Notes on Raphael's Transfiguration" in 1866 to "A Plan for a New Currency System" in 1908, seems almost superhuman. In the whole realm of American educational literature where could another author be found whose work combines such breadth of view, such profound scholarship, and such diversity and skill of treatment as does the work of William Torrey Harris?

Social Education. By Colin A. Scott. 300 pages 5 x 7 1-2.  
Ginn & Company. \$1.35 by mail.

The effect of Emerson's first epoch-making address upon the authorities of Harvard University is stated by Emerson himself in his poem "Uriel":

"As Uriel spoke with piercing eye,  
A shudder ran around the sky,  
The stern old war gods shook their heads,  
The seraphs frowned from myrtle beds,  
Seemed to the holy festival,  
The rash word boded ill to all."

A similar effect seems to have been produced in certain quarters by this frank and uncompromising volume. On the other hand, it has been warmly welcomed by hundreds of teachers who have been working quietly for years along the lines so clearly set forth by Dr. Scott. This is one of the books the supervisor of drawing and handicraft should read. It will help him to see his work in relation to the whole work of the school, and to make it more directly vital and effective. Here are a few sentences from the chapters on manual arts and fine art:

"It may safely be said that manual arts are more fundamental to the development of humanity than even the power to read and write. . . . Manual training is organized as a subject as much like previous subjects as possible. . . . Paradigms in joints are substituted for those in Latin; even declensions have their analogues in painfully graded exercises in wood or metal. . . . The joy of the artist in his work is the spring of all satisfactory labor. . . . Social organization is a tool more important than planes or chisels. . . . To utilize successfully the spontaneous organizations of children would help on a twentieth century Renaissance which would far outshine the Renaissance of the Middle Ages. . . . Superficial imitations do not satisfy the child; cardboard wagons, for example, leave out just the essential thing he wants to get. . . . An adult artist aims to create something in the minds of those who see his pictures. The same feeling of being a social cause to the fullest extent of his power must also be permitted to the child. . . . Art and the sense of the beautiful is by no means a mere luxury but a necessity for our most effective social and personal development."

## RECENT PUBLICATIONS

- THE DEVELOPMENT OF MODERN ART.** By Julius Meier-Graefe; translated by Florence Simmonds and George W. Chrystal. Starting with Rubens, Dr. Meier-Graefe traces the evolution of modern art through the classic, romantic, and impressionistic movements. G. P. Putnam's Sons. \$10.50 net.
- PAINTING IN THE FAR EAST.** An Introduction to the History of Pictorial Art in Asia, Especially in China and Japan. By Laurence Binyon. Illustrated in color from Chinese and Japanese pictures. Longmans, Green & Co. \$6 net.
- EVOLUTION IN ITALIAN ART.** By Grant Allen. This book was practically complete when its author died. It has been carefully revised to date by J. W. Cruikshank. A. Wessells Co. \$3.50 net.
- THE ARTS AND CRAFTS OF OLDER SPAIN.** By Leonard Williams. Uniform with "The Arts and Crafts of Old Japan," published some time ago. In three volumes. Illustrated. A. C. McClurg & Co. \$4.50 net.
- THE HOUSE DIGNIFIED: Its Design, Arrangement, and Decoration.** By Lillie Hamilton French. Of value and interest to those who are building and furnishing houses, great or small. Illustrated. G. P. Putnam's Sons. \$5 net.
- A HISTORY OF BRITISH WATER-COLOUR PAINTING.** By H. M. Cundall. Includes a chronological list of painters, brief biographical sketches, etc. Illustrated in color. E. P. Dutton & Co. \$6 net.
- ARTISTS PAST AND PRESENT.** By Elisabeth Luther Cary. Critical Essays by the author of "The Art of William Blake," etc. Illustrated. Moffat, Yard & Co. \$3 net.
- THE HIGHER LIFE IN ART.** Lectures on the Barbizon School of France. By John La Farge. With sixty-four reproductions of great paintings. McClure Co. \$2.50 net.
- THE ART OF THE NETHERLANDS GALLERIES.** By David C. Preyer. The author is a Hollander by birth, and his specialty is the Dutch school. Illustrated. L. C. Page & Co. \$2 net.
- LITTLE BOOKS ON ART.** Edited by Cyril Davenport. First volumes: Miniatures, Ancient and Modern, by Cyril Davenport; Jewelry, by Cyril Davenport; Enamels, by Mrs. Nelson Dawson; Bookplates, by Edward Almack. Illustrated in color, etc. A. C. McClurg & Co. Per volume, \$1 net.

**ART AND LETTERS LIBRARY.** First volumes: *Stories of English Artists, 1700-1850*, selected and arranged by Randall Davies and Cecil Hunt; *Stories of Flemish Artists*, selected and arranged by Victor Reynolds; *The Little Flowers of St. Francis of Assisi*, a newly revised and augmented version of the translation by T. W. Arnold, with historical introduction by Dr. Guido Biagi; *Stories of the Italian Artists from Vasari*, collected and arranged by E. L. Seeley. Each illustrated in color, etc. Duffield & Co. Per volume, \$3 net.

### THE DECEMBER MAGAZINES

**AMERICAN MAGAZINE.** The cover is decorated with a clever arrangement suggested by Christmas morning, by Blumenthal, a good example of pleasing space division. The most instructive illustrations are those by Thomas Fogarty for David Grayson's "Old Maid." J. C. Chase has an admirable child's head in charcoal on page 164, and F. Graham Cootes, two solid and lifelike heads in charcoal, pages 166 and 167.

**CENTURY.** The frontispiece is a reproduction in colors of one of Gari Melcher's masterpieces, "The Skaters," owned by the Pennsylvania Academy of the Fine Arts. "Yuletide in an Old Town," by Jacob Riis, is made vivid by some pictures by W. T. Benda, which reflect a good deal of the old world quaintness and charm. Ernest Thompson-Seton's drawings for "Domino Reynard" are characteristic. They impress one always as being in the realm between fact and fiction. It is good to contrast such a plate as that by Meylan, page 222, with that by Keller, page 236, to see the influence of detail in the effect a picture produces. (See also the plate by Meylan, page 277.) The pictures by Karl O'Lynch von Town, illustrating "The City of the Emperors," taken as a whole express admirably the bustling life of the place and give one a sense of the compact, almost crowded condition which the heart of the city itself presents to the eye of the traveler. "The Bath," by Hugo Ballin, and "The Holy Family," by Frank V. DuMond, are good illustrations of two types of color harmony, the cool and the warm. But after all, about the finest illustration in the magazine is Fragonard's "Reader" as engraved by Timothy Cole. The light from the brilliantly illuminated surfaces seems to radiate into the surrounding atmosphere. The spirit and dash of the original brush technique are preserved with astonishing skill.

**CHAUTAUQUAN** contains a well written article on Rembrandt and His Pupils, by George Breed Zug, with eight illustrations. The Manners



and Customs of Holland are described by George Wharton Edwards, with nineteen illustrations from photographs.

CHRISTIAN ART presents as illustrations for Mr. Goodhue's article on "Painted Glass and Its Problems," some of the very famous windows of the world, among them the rose window of the Sainte Chapelle, the Jesse window at Chartres, the Resurrection window by Ghiberti in the Cathedral at Florence, and the Saint Frideswide windows at Oxford by Sir Edward Burne-Jones. Lecterns are described and illustrated by J. Travenor Perry, and C. R. Ashbee presents in a most attractive form "Chipping Camden and Its Craftsmanship," with eighteen illustrations. St. Paul's Cathedral, Detroit, and St. John's Parochial Buildings at Pittsburg are an indication that a better day has dawned for ecclesiastical architecture in America.

CRAFTSMAN. The opening article, Russian folk-tales as they are told in pictures for the children of the Czar, by Gardner Teall, is full of suggestion for the teacher of drawing and design. Every corner of these illustrations is worth close scrutiny. "George Grey Barnard and His Work" is the subject of a paper by Katharine Metcalf Roof. In the work of this sculptor, the author sees the spirit of the new world embodied. Paul Ullman and his work are described by Katharine Elise Chapman. One of the illustrations is a portrait of William M. Chase *comme il faut*. "The Craftsmanship of Zado Noorian" will furnish suggestions for new and beautiful designs in jewelry, and page 367 furnishes four perfectly proper but rather thorny designs for pillows.

HARPER'S. The leading article, "The Mysterious Chest," by Howard Pyle, furnishes an unusually good example of illustrations which adequately embody the idea of the story. These original compositions are as weird and thought-compelling as the story itself. The most ingenious is that on page 13, and the most effective in color is that on page 12. Two plates by Elizabeth Shippen Green, pages 57 and 61, may profitably be compared with two pages by Paul Meylan, pages 92 and 97. The first may be called decorative illustrations, and the second pictorial illustrations. In the first, detail is utilized as a means of harmonizing all the elements of the picture; in the second, detail is suppressed lest it interfere with the harmony of all the parts. Charles H. Caffin contributes a most readable and attractively illustrated article on the leaders of the new Salon. Among the artists represented are Lucien Simon, Aman-Jean, Carrière, and Ménard.

**HOUSE BEAUTIFUL.** The cover contains an adaptation in color by Fred Stearns, of Bernardino Luini's "Madonna of the Rose Hedge." The page of stencilled Christmas gifts, by Harriet Joor, is the most valuable single page in this number for the teacher of design. Not only are the designs illustrated excellent in character but the decorative heading gives an example of stencilled letters well worth remembering. "The Haunts of the Old Brass Candlestick," by Margaret S. Beddell, will furnish the designer with about fifty variations of this simple theme.

**INTERNATIONAL STUDIO.** George Grey Barnard is the subject of the leading article, by J. Nilsen Laurvik. Barnard's Pan, Maidenhood, Prodigal, Hewer, and Two Natures, are among the subjects chosen for illustrations. The work of August Lepère is illustrated by means of eleven reproductions showing great diversity of treatment in landscape subjects. But the captivating feature of this number is the series of plates in full color by Edmund Dulac, of which the most amusing are "The Dream Vendor," "Open Sesame!" and "Father Time." "The Making of Plaster Casts" is a well illustrated and instructive article by Alexander McConnochie, and "Greek and Roman Terra-cottas in the Metropolitan Museum of Art," by Gisela M. A. Richter, contains information not easily obtainable elsewhere. Among other illustrations in this number of especial value to teachers, are the animal drawings, pages 161, 162, and LIX, and the landscapes, page 141 (at the bottom), page 150 (at the top), page 166, and page 167.

**LADIES' HOME JOURNAL.** The best thing in The Ladies' Home Journal is the second of the series of drawings by Jessie Willcox Smith, illustrating the Seven Ages of Childhood. Annie Bartels writes of dolls' furniture that all can make, and A. Neely Hall describes cigar box toys for Christmas. Christmas novelties made of Dennison's paper are shown on page 37, and presents made by school children are described by Edith Keith on page 41. The department of one hundred presents contains several which are commendable in design. The teacher should not overlook the holly, mistletoe, and pine borders, nor the editorial page decorations.

**MANUAL TRAINING MAGAZINE** contains an article on Otto Salomon by Gustaf Larsson, an illustrated article on the London Art Congress by James P. Haney, the fifth in A Course of Study in Manual Training by C. L. Boone, A School Print Shop by Leonard Wahlstrom, and Methods and Arrangement of Subject Matter in Grammar School Woodworking by Ira S. Griffith.

**McCLURE'S.** The supremely important article for the art teacher is the second installment of "One Hundred Masterpieces of Painting" by John La Farge. This section presents Sacred Conversations. The tinted halftone illustrations are Raphael's St. Cecilia, Correggio's Madonna and St. Jerome, Mantegna's Madonna and Saints, Herrera's St. Basil, Del Sarto's Disputa, and Rubens' Infant Jesus with St. John and Angels.

**MUNSEY MAGAZINE.** An article by Herbert H. D. Pierce on The Most Picturesque of Winter Sports, will be welcomed by teachers of manual training. Among the boys included in The Prodigies of Genius, by Lyndon Orr, are Handel, Mozart, Raphael and James Watt. The cover contains a good camel for the Wise Men.

**OUTLOOK.** The magazine number for December contains some admirable drawings by Alden Peirson illustrating the article on Constantinople by Edwin A. Grosvenor. William Friend De Morgan, Artist, Potter, and Novelist, is the subject of an appreciative article by Edward Verrall Lucas.

**PALETTE AND BENCH** reproduces as a supplement Charles C. Curran's brilliant piece of brush work called "Peonies." Mr. Curran's work is further illustrated and described in the opening article. William A. Coffin contributes "The Study of Trees with Bare Branches," with eight illustrations. Black and White Drawing continues to be explained by Frederick van Vleet Baker. "Treatment of Flowers in Water Color" is discussed by Frieda Voelker Redmond. Charles J. Pike continues to instruct his pupils in how to model. Cross stitch embroidery is explained and illustrated by Mertice McCrea Buck.

**PRINTING ART.** Examples of good holiday decorations, well arranged book covers, and handsome color schemes abound in this number. The frontispiece and the chrysanthemum plate belong in the class, "Technically Excellent," and are of value to art teachers merely as warnings. Alfred W. Pollard writes of Anonymous Early Italian Types, and Harry Lyman Koopman tells of A Morning at Plantan Museum, Antwerp. This number is the most fruitful in suggestion for the art teacher of any that have appeared.

**ST. NICHOLAS.** Always entertaining, the December number is positively fascinating from the vivacious drawings by Harrison Cady for "The Spring Cleaning" to the realistic pictures of wild life by George A. King. Between these two, the artists who give the most pleasure to youthful

readers are W. W. Denslow, who makes the "Life of the Pirate" extraordinarily picturesque, and Reginald Birch who by his illustrations doubles the pleasure provided by Eva L. Ogden's "Good-natured Man," Larry O'Keefe.

**SCRIBNER'S.** Abbey's latest mural paintings are described and illustrated by Royal Cortissoz. The article is especially valuable because some of the decorations are shown in progress, the carefully studied original drawings being clearly reproduced. "The Christmas Handicap" is vividly illustrated by C. F. Yohn. Among the illustrations of the month having marked individuality of treatment, Scribner's contains three sets: those in crayon by Frank L. Emanuel, illustrating "Robert Burns' Country," those in bold pen and ink treatment by John Sloan (as brilliant as wood engraved blocks), and those in delicate line by Rose O'Neill Wilson, having the effect in some cases of engravings on copper. Perhaps one of the best examples of the rendering of textures by means of the pen is to be found on page 758. Notice especially the draperies, the hair, and the flesh.

**SUBURBAN LIFE.** A suggestion of the progress made by photographers as rivals of illustrators is to be found in the photographs by Miss Jane Dudley, showing Christmas as it used to be. Christmas evergreens from the South, Christmas roses, and iron clad house plants all furnish valuable information and suggestion to the school teacher. Those interested in more beautiful towns should not overlook Mr. J. Horace McFarland's article entitled, "Don't Butcher Your Trees."

**WORLD TO-DAY.** On pages 1218, and 1219, 1266, 1267, 1268, and 1271 are unusually good photographic landscapes especially valuable to teachers of pictorial composition, not only for their composition of line, but for their composition of mass and for their suggested color. There is an unusual article on the Beaver and His Work by Enos A. Mills. Christmastide in Cornwall is worth remembering for use another year.

## THE SCHOOL ARTS GUILD

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I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

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### NOVEMBER CONTEST

#### AWARDS

**First Prize, Book, a copy of "Masterpieces in Color," published by Frederick A. Stokes Co., and Badge with gold decoration.**

Anna Rothwell, VI, Mt. St. Joseph Academy, Brighton, Mass.

**Second Prize, a copy of "Drawings from the Old Masters," published by Frederick A. Stokes Co., and Badge with silver decoration.**

James W. Breen, VII, Main St. School, Pepperell, Mass.

Robin Cogdal, VII, St. Charles, Ill.

Elizabeth Guiney, VIII, Dominican Academy, Fall River, Mass.

Dennie Kenek, VI, St. Charles, Ill.

Katherine McNalley, VIII, Mt. St. Joseph Academy, Brighton, Mass.

**Third Prize, a set of "University Prints," from the Bureau of University Travel, and Badge.**

\*Lillian Allen, VI, Dominican Academy, Fall River, Mass.

Louis Campbell, V, 1117 Sixth St., Sioux City, Iowa.

Violet Castle, I, 515 Perry St., Sioux City, Iowa.

Angela Crowley, VII, Dominican Academy, Fall River, Mass.

\*Mildred Farrington, IX, 38 Bangor St., Augusta, Me.

Elsa Marie Johnson, VIII, S. Sudbury, Mass.

Lena Edna Nelson, IX, S. Sudbury, Mass.

Louis Pozzi, Park St. School, Westerly, R. I.

Muriel Alice Taylor, 25 Chestnut St., ———

\*Helen Webb, VIII, Bristol, Pa.

**Fourth Prize, The Badge.**

Elsie Becker, 456 Third Ave., West Haven, Conn.

Elsie Bourber, III, 28 Amherst St., Augusta, Me.

Milton Collins, II, Park Ave. School, Westerly, R. I.

\*A winner of honors in some previous contest.

Marguerite De Poorter, I, St. Charles, Ill.  
 \*Olive Drinkwater, III, Penniman School, Braintree, Mass.  
 Betty Grünwald, I, St. Petersburg, Russia.  
 \*Gardiner Hill, IV, Pleasant St. School, Westerly, R. I.  
 \*Marion Hiscox, IV, Elm St. School, Westerly, R. I.  
 Richard Hunt, II, Penniman School, Braintree, Mass.  
 Jenny Kondratjew, I, St. Petersburg, Russia.  
 Elfrieda Linville, IV, Normal Training School, Maryville, Mo.  
 Dorothy Fern Magoun, I, 6 Chestnut St., ———  
 Liston Nine, V, 1107 Eleventh St., Sioux City, Iowa.  
 Raymond Palmer, VIII, Braintree, Mass.  
 Elliot Hubbard Tayer, VI, Bardwell's Ferry, Mass.  
 \*L. Townsend, VIII, Bristol, Pa.  
 Lowleta Webster, IV, Pleasant St. School, Westerly, R. I.  
 \*Marguerite Welch, VII, Pepperell, Mass.  
 \*Helen Whitford, V, Pleasant St. School, Westerly, R. I.

### Honorable Mention

Marion ———, Westerly	William Geary, Westerly
Arthur Adams, Westerly	Gertrude Goffney, Westerly
Shirley Beck, Braintree	Dorothy Greenman, Westerly
*Carroll Black, Augusta	Alfred Grünwald, St. Petersburg
Carol Blackler, Westerly	Thomas Hartley, Westerly
Albert Borg, New Britain	Clell Houts, Sioux City
Charlie Chandler, Bardwell's Ferry	Joseph Kelley, Westerly
Ellis Chappel, Maryville	Clara King, Bristol
Samuel Comly, Greenwich	Mabel Klaus, Braintree
Annie Curran, Sioux City	Harold Kronquist, St. Charles
Marion E. Dee, S. Braintree	Annie Lawrence, Westerly
Eliza Dobson, Bristol	Albert Martin, West Haven
Charles Drinkwater, Braintree	Richard Martin, Sioux City
Elsie Edgerley, Brighton	Alice McEnter, S. Braintree
Ellinor Katherine Founes, Sudbury	Alfred McLaughlin, Bristol
Hjalmer Forsberg, St. Charles	Harold McLaughlin, Braintree
Sophia Frazier, E. Braintree	Dora Meigs, Augusta
Lillian Gay, Augusta	Marie Metzger, St. Petersburg

\*A winner of honors in some previous contest.

\*Hazel Michael, Westerly  
\*Mary Mulligan, Brighton  
\*Elna Marie Nelson, S. Sudbury  
Leola Nelson, Sioux City  
David Kenneth Pierce, Westerly  
Mildred Plummer, Augusta  
Yvonne Proulx, Fall River  
Frederick Randall, Westerly  
\*Lorena Randall, Westerly  
Marguerite Riddell, Westerly  
Jasper Shivler, Bristol

\*Everil Simmons, Westerly  
Louis Smith, Westerly  
Willie Stanhope, Westerly  
Homer Stoll, Maryville  
Rosa Surm, St. Petersburg  
Rosa Terranova, Westerly  
\*Ruth du Tremblay, Brighton  
Alma Louise Tyler, ———  
Cora Helen Warner, Bristol  
Helen Wilcox, West Haven  
Eunice Williams, Augusta

### SPECIAL PRIZE

#### Thanksgiving Packet

\*Lillian Allen, VI, Dominican Academy, Fall River, Mass.

#### Badge

Abbie Colden, II, Normal Training School, Maryville, Mo.  
Orville Crews, 1109 Summit Ave., Sioux City, Iowa.

The amount of work submitted was small, owing to the fact, no doubt, that children love Thanksgiving and constructive work too well to let it go. Some of the work was badly packed and rushed in the mails, but no child's work was overlooked on that account; every piece was examined as usual.

The most interesting work submitted was that of Lillian Allen, Dominican Academy, Fall River, Mass., which received a Third Prize, and also a Special Prize. Lillian sent a whole Thanksgiving table, with turkey and fruit modeled in clay and colored, with cloth of tissue paper and chairs of press board.

The best Thanksgiving Invitations came from Westerly, R. I.

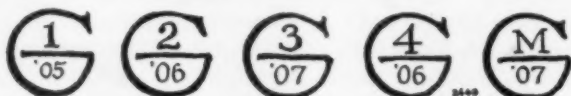
Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter

\*A winner of honors in some previous contest.



a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

